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Breeze Block House by Architect Prineas

An all-white extension celebrates the idyll of the rear garden, bringing mid-century Californian style to Sydney.



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Camino House by Bosske Architecture

Reaching out to its suburban context, a chimney-like addition adds a new voice to a 1960s home while reflecting the suburb's past.



056-061

The Strand by Whiting Architects

A bayside Melbourne dwelling characterized by "functional craft" offers a landscape of textural details and captivating vistas.



062-068

Francis Street House by ME

On the Gold Coast, a curious, dark, box-like exterior gives way to an inventive yet restrained, light-filled home.



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Sawmill House by Archier

A breathtaking shed-like house is the result of a solid understanding of site, hard work and experimentation.



084-090

Project Zero by BVN

In Brisbane, a postwar home is renovated to embrace the warm climate and make a statement about re-use and sustainability.

This issue's collection of inspiring homes features inventive and delightful interiors packaged up in bold exterior forms. From country and coastal retreats to suburban gems, the dwellings in this issue give not only to their owners, but also to the people who pass them by.



092-097
West End Cottage
by Vokes and Peters
A pavilion with the charm of a child's drawing of a house expresses the architects' maturing language of building.



102-107
May Grove
by Jackson Clements Burrows Architects
An intriguing facade results from a bold approach to a reserved streetscape.



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Balmoral House
by Clinton Murray and Polly Harbison
A series of sculptural forms respond to views and create a connection with the community.



116-121
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Concrete House
by Matt Gibson Architecture + Design
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Wei Shun Lee and Kieron Gait
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A deep understanding of the language of adaptation results in daring new forms.



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A sequence of calm, ordered spaces that explore a home's relationship to discipline and dreams.



130-136
Grange Road Townhouse
by Graeme Gunn
Designed in 1967 for Merchant Builders founder John Ridge, this home maintains its original character and charm.

WELCOME



Simple box-shaped houses are not new in architecture – they became popular with the modernist movement in the early twentieth century. But how do you make a box interesting? Many of the homes in this issue are rectilinear in exterior form, with a strong street presence that might intrigue passers-by as to what is happening behind the bold facade.

The Francis Street House by architect Matthew Eagle (page 62) is particularly intriguing. The Gold Coast home is not curious because of its shape; in fact, the boxy form is in line with the informal simplicity of the traditional fibro beach shack. It is curious because of its colour: black homes are not often seen in the context of “clarifying coastal light.” The surrounding streetscape is “a muddle, assembled over time” – and this addition would definitely start a conversation with people passing by.

Similarly, Jackson Clements Burrows’ May Grove (page 102) proudly stands out in a Melbourne streetscape of predominantly single-storey twentieth-century bungalows. This home is also rectilinear in form and its facade is clad entirely in a sealed fibre cement sheet. Large custom perforations mark the entire width of the facade’s lower half and a polycarbonate skin is fixed to allow light to pass through the perforations, “creating a radiating box and visual intrigue.”

Two homes in this issue, Concrete House by Matt Gibson Architecture and Design (page 122) and Balmoral House by Clinton Murray and Polly Harbison (page 108), use crisp, geometric concrete shapes to make a statement. In the former, an upper level comprising a concrete frame to a wall of glass is what catches the eye. In the latter, it is the arrangement of what appear to be solid volumes that grabs attention. Both these projects offer something new and satisfyingly different to the streetscape.

Camino House by Bosske Architecture (page 48) breaks out from the boxy form and uses a chimney-like addition to reflect its suburb’s history. This home has an “outward focus” that is simultaneously eye-catching and anchored in the tapestry of its suburban context.

Form isn’t everything, but these projects give something back to their neighbourhoods and might start new conversations about architecture. In all cases, the bold exterior form gives way to inventive and spatially rich interior spaces for living.

Katelin Butler
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OUT & ABOUT

01

Superhouse: Architecture and interiors beyond the everyday

On until 29 November 2015

Check out an exhibition by Karen McCartney that explores local and international examples of a “superhouse.” The criteria for what makes a house “super” is highly personal – so this exhibition, held at the Museum of Sydney, provokes thought about what “superhouse” means to you.

sydneylivingmuseums.com.au

01



The Pierre house, USA by Olson Kundig Architects, 2013. Photograph: Richard Powers.

02

Robin Boyd Foundation open days **8 and 28 November 2015**

The Robin Boyd Foundation is hosting a series of open days that showcase award-winning residential work. On Sunday 8 November, you’ll be able to visit Villa Marittima at St Andrews Beach, Victoria by Robin Williams Architect, a project that received a commendation in the New House Over 200 Square Metres category in the 2015 Houses Awards. On Saturday 28 November, you’ll be able to step inside the Sawmill House by Archier, winner of the New House Under 200 Square Metres category in the 2015 Houses Awards. Archier also won the inaugural Emerging Architecture Practice category. Don’t miss out! robinboyd.org.au

03

Rigg Design Prize 2015 exhibition **On until February 2016**

Curated by the Department of Contemporary Design and Architecture, the Rigg Design Prize 2015 exhibition showcases a significant body of work from seven Australian designers – Adam Goodrum, Brodie Neill, Daniel Emma, Kate Rohde, Khai Liew, Korban/Flaubert and Koskela. The judges, Gijs Bakker (The Netherlands) and Wava Carpenter (USA), will select one participant as the winner of the \$30,000 cash prize. ngv.vic.gov.au

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Sharyn Cairns is at the forefront of commercial photography in Australia, with a specialist portfolio spanning interiors, food, travel and lifestyle. She creates beautiful images that capture a mood and an emotion, playing with light and shadows to create distinctive, memorable scenes.



PHOTOGRAPHER

Peter Clarke

Peter Clarke is a Melbourne-based architectural photographer with more than twenty years' experience working with architectural practices, designers, advertising agencies and industry members.



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Stuart Harrison is director of architectural practice HAW and a design review expert. He has taught widely in design and architectural history at RMIT University and Monash University. Stuart hosted The Architects radio show from 2004 to 2014 on 3RRR, and has authored three books on innovative housing. He was exhibited at the Venice Biennale as part of the Australian Pavilion in 2012.

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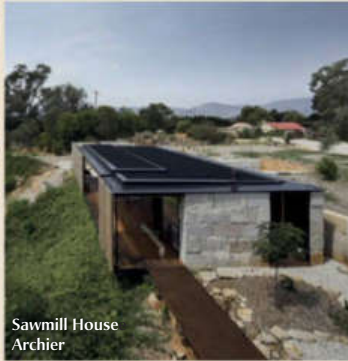
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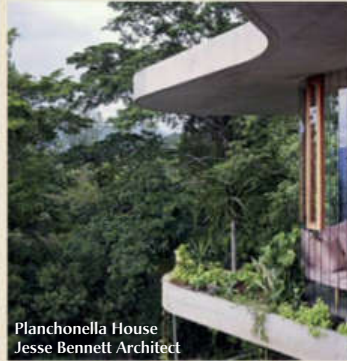
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Planchonella House
Jesse Bennett Architect



Sawmill House
Archier



Planchonella House
Jesse Bennett Architect



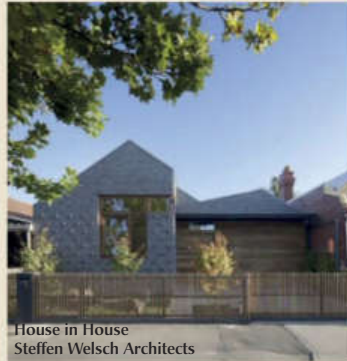
West End Cottage
Vokes and Peters (with Owen and Vokes and Peters)



Tower House
Andrew Maynard Architects



Darlinghurst Apartment
Brad Swartz Architect



House in House
Steffen Welsch Architects



Cut Paw Paw
Andrew Maynard Architects



QV8
Breathe Architecture



Sawmill House
Archier



Lagoon House
Taylor and Hinds Architects



Bethanga House
tUG workshop



Balmoral House
Clinton Murray + Polly Harbison



Villa Marittima
Robin Williams Architect



Mexican Contemporary House
Evolva Architects &
Andres Casillas de Alba



Christian Street House
James Russell Architect

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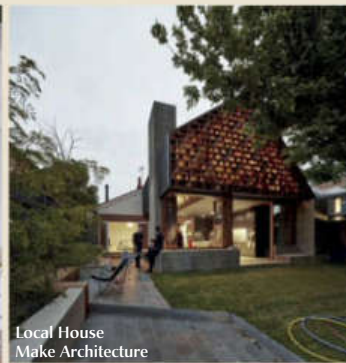
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Bridge House 2
Delia Teschendorff Architecture



Clayfield House
Twohill and James



Local House
Make Architecture



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The Water Factory
Andrew Simpson Architects



Balmain Houses
Benn + Penna Architecture



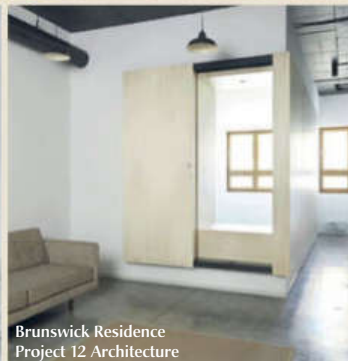
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Burnley
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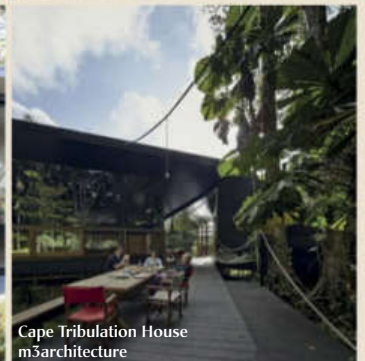
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Project 12 Architecture



Darlinghurst Rooftop
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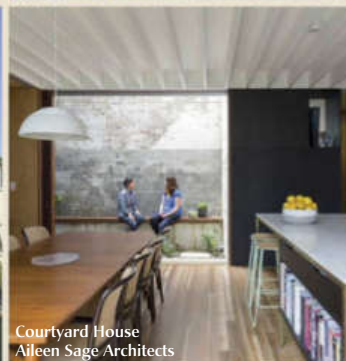
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PEOPLE

Wei Shun LEE & Kieron GAIT of Kieron Gait Architects

With an ever-growing portfolio of residential work, the husband-and-wife team behind Kieron Gait Architects has a deep understanding of the language of adaptation, creating moments of discovery and daring new forms.

Words by Margie Fraser
Photography by Christopher Frederick Jones

Kieron Gait Architects was established in Brisbane in 2008. The co-directors, architect Kieron Gait and interior designer Wei Shun Lee, set up a home office in suburban Balmoral just before the birth of their first child. The couple had cut their teeth on large commercial projects in Woods Bagot's Brisbane office and, in Kieron's case, on significant residential work for Kirk (formerly Richard Kirk Architect).

Their humble weatherboard house-cum-office, circa 1961, was used as a laboratory for a suite of architectural notions that have since been further unravelled and elaborated on in an ever-growing portfolio of delightful residential projects. In the past seven years, the practice has moved to a commercial office and expanded to a studio of six. While residential work is still a focus, commercial, public and community projects are also on the table.

Family and humble suburbia are important to both Kieron and Wei Shun. Their work responds to the rhythms of everyday life, seeking and providing the small moments of ritual discovery and comfort that make up our days.

"We have a lot of clients with young families, like our own," says Kieron, referring to the couple's two children Xi-an, six, and Kai-Xin, four. "We really understand and consider the enormous responsibility the design of a house has in shaping kids, in how they grow up in a space. We ask our clients to think about their important rituals, and then we consider ways to amplify them."

Returning to what Kieron calls "humble values" is part of the design trajectory and first conversations with clients usually start with an emotive brief: "We ask people to consider what was important to them as children."

01 Folding planes of white plaster form an origami-like crown at the Bardon Residence.

02 Letterbox views of the garden are established through walls of glazing that take occupants right to the edges of the Bardon Residence interior.

03 At the Bardon Residence, naturally low ceilings and recessed service areas provide a scale and palette that accentuate the garden's greenery.

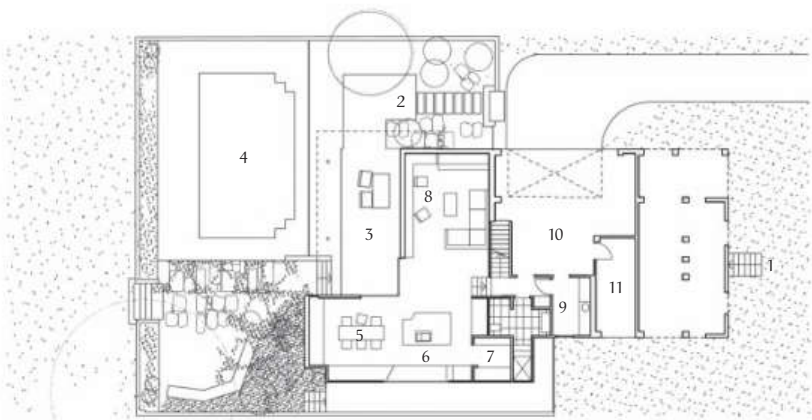
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2015

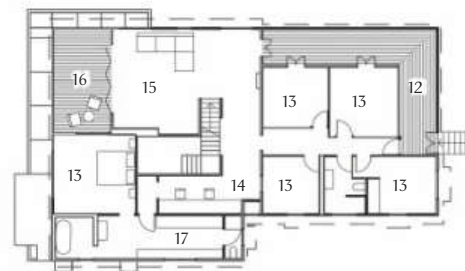
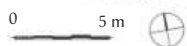
Bardon RESIDENCE

• BRISBANE, QLD •





Bardon Residence ground floor 1:400



Bardon Residence first floor 1:400

- | | | |
|-------------|-------------|-----------------|
| 1 Entry | 7 Pantry | 13 Bedroom |
| 2 Courtyard | 8 Living | 14 Study |
| 3 Terrace | 9 Laundry | 15 Family room |
| 4 Pool | 10 Garage | 16 Deck |
| 5 Dining | 11 Store | 17 Walk-in robe |
| 6 Kitchen | 12 Verandah | |





Another driving force in the design proposition is preservation. Many of the residential works comprise alterations and additions to existing homes. Salvaging and responsibly re-using the spaces and materials is part of the ambit. As Kieron notes, “We make the money work hard – it’s where our values come in at our stage of life and how we want to project these onto others.”

The Bardon Residence, completed in 2015, began life as a typical “colonial” or “Queenslander” in the real estate parlance common among Brisbane’s older suburbs. The tin-and-timber home rests on stilts, partially encircled by a verandah, and runs to a symmetrical four-room plan with a central hallway. The dwelling was disconnected from its backyard, forcing the daily rituals to be carried out upstairs

instead of down near the delightfully large and mature garden at the rear. Kieron Gait Architects relocated the family living and kitchen spaces to the ground level, connecting it to the older, upper floor (now preserved for bedrooms and secondary living) through a vaulting void. Folding planes of white plaster form an origami-like crown to the space, punctured by deep light shafts that playfully weave sunlight (or moonlight) into the lower areas. Letterbox views of the garden are established through walls of glazing that take the occupants right to the edges of the space. Playful pulley-operated casement shutters allow the young children of the house to crawl in and out as if it is a cubbyhouse.

While here and in other projects there is an underlying emphasis on play, the spaces are clean and highly sophisticated. There

is a beautiful restraint to the work and a clarity to the planning that ultimately create a soothing experience. The context of the garden and outdoors is addressed in each home by the practice, with its springboard the Balmoral Residence (see *Houses* 75). “It was a case of reduction of one big idea,” recalls Kieron. “We wanted to connect the house to the back garden, to the lovely shared vistas of back gardens, and every other decision reinforced that.” The house was developed as an apartment-like plan that incorporates a series of deliberate spaces, which can each have its own presence and clarity. A series of ledges and platforms unfolds from inside to out, from home to garden.

The response to nature and the integration of the garden, an embracing of subtropical architectural ideals, was

2009

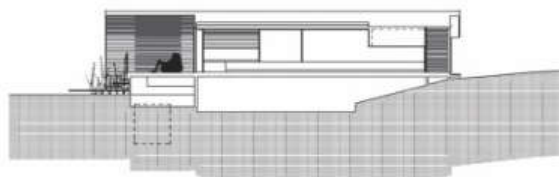
Balmoral RESIDENCE

• BRISBANE, QLD •

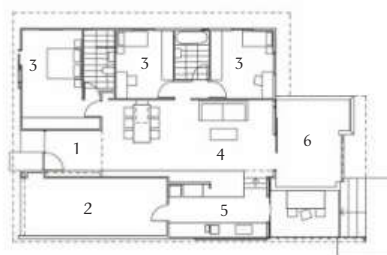


04 The team at Kieron Gait Architects often asks clients what was important to them as children, to return to “humble values” when working on a project brief.

05 At Balmoral Residence, the planning was reorganized to turn the focus to the garden, and a threshold space was created with a series of decks between the house and the yard. Photograph: Scott Burrows.



Balmoral Residence section 1:400



Balmoral Residence plan 1:400

- 1 Entry
- 2 Garage
- 3 Bedroom
- 4 Living
- 5 Kitchen
- 6 Deck

0 5 m

2014

Morningside RESIDENCE

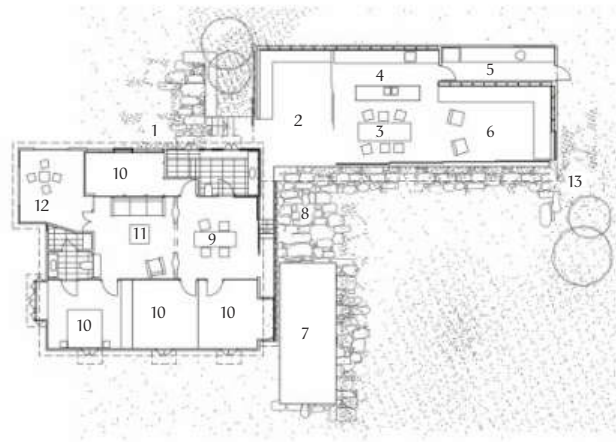
• BRISBANE, QLD •



06 At Morningside Residence, an ensuite has been inserted into the old entrance, complete with original ornate detailing and cornices.

07 The concrete portals, walls and floor in Indooroopilly Residence wrap up the kitchen and living volume in rough, unfinished surfaces.

08 Indooroopilly Residence was "built to survive the ravages of young boys growing into men."



Morningside Residence plan 1:400

0 5 m



- 1 Street entry
- 2 Outdoor room
- 3 Dining
- 4 Kitchen
- 5 Pantry/laundry
- 6 Living
- 7 Pool
- 8 Terrace
- 9 Craft
- 10 Bedroom
- 11 Family room
- 12 Verandah
- 13 In-ground tank

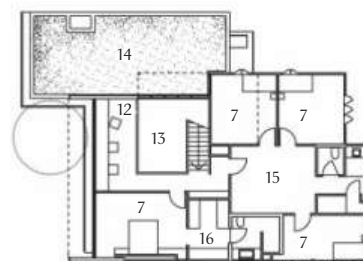
2012

Indooroopilly RESIDENCE

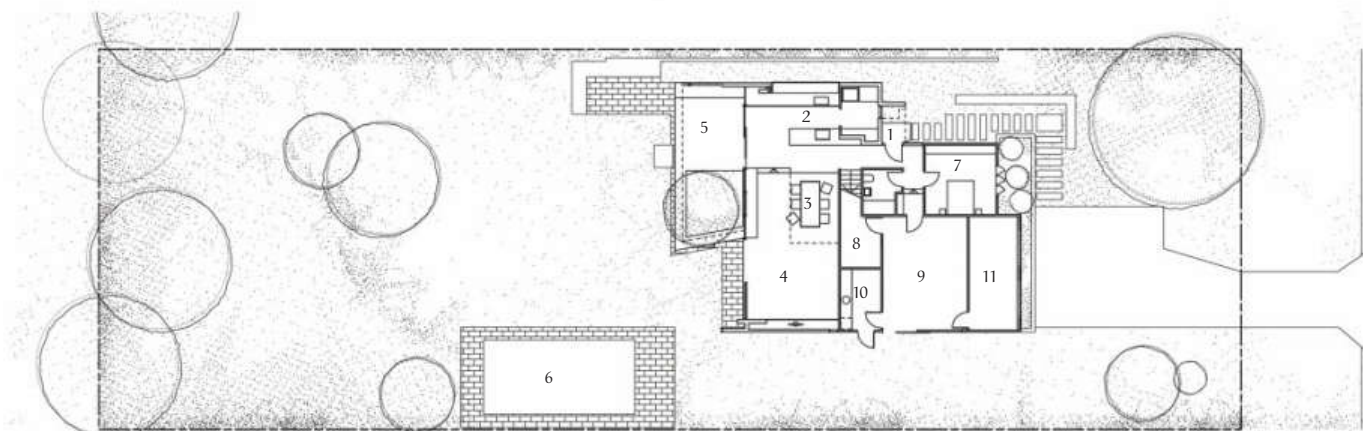
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- | | |
|---------------|-----------------|
| 1 Entry | 9 Games |
| 2 Kitchen | 10 Laundry |
| 3 Dining | 11 Store |
| 4 Living | 12 Study |
| 5 Terrace | 13 Void |
| 6 Pool | 14 Roof garden |
| 7 Bedroom | 15 Playroom |
| 8 Wine cellar | 16 Walk-in robe |



Indooroopilly Residence first floor 1:400



Indooroopilly Residence ground floor 1:400

0 5 m



not engendered by Kieron's early days and education. He grew up in Worcestershire, the UK, in a sixteenth-century farmhouse in the Severn Valley. He attended university in Manchester, then completed a master's degree in Edinburgh – his post-pomo education focused on deconstructivist heroes such as Frank Gehry and Daniel Libeskind. But, as he notes, "my work comes about despite that," and Edinburgh offered much richness in history and detail, with its distinct architectures, as well as exposure to the work of local architects such as Richard Murphy. "We're interested in how humans engage – it's a phenomenological process." Before coming to Australia on a working holiday with the intention of a summer's stay, Kieron worked on barn conversions and village halls. "I arrived in Brisbane in a

building frenzy," he recalls. "You could do what you wanted. Now we all feel more and more hamstrung by the regulations in a risk-averse culture."

Perhaps a deep understanding of the language of re-use and adaptation is derived from his early experiences in the UK. With the Morningside Residence, Kieron records a turning point in the practice, where his team used existing conditions to tell a story. As the builders unpicked the existing 1920s house, the archaeology was revealed and then left exposed. "It became clear that the structure, volume and detail of the house itself were the heroes. Everything we would add would be a delicate insertion into the existing structure."

While Kieron Gait Architects's interiors have a delicate intricacy and texture, a

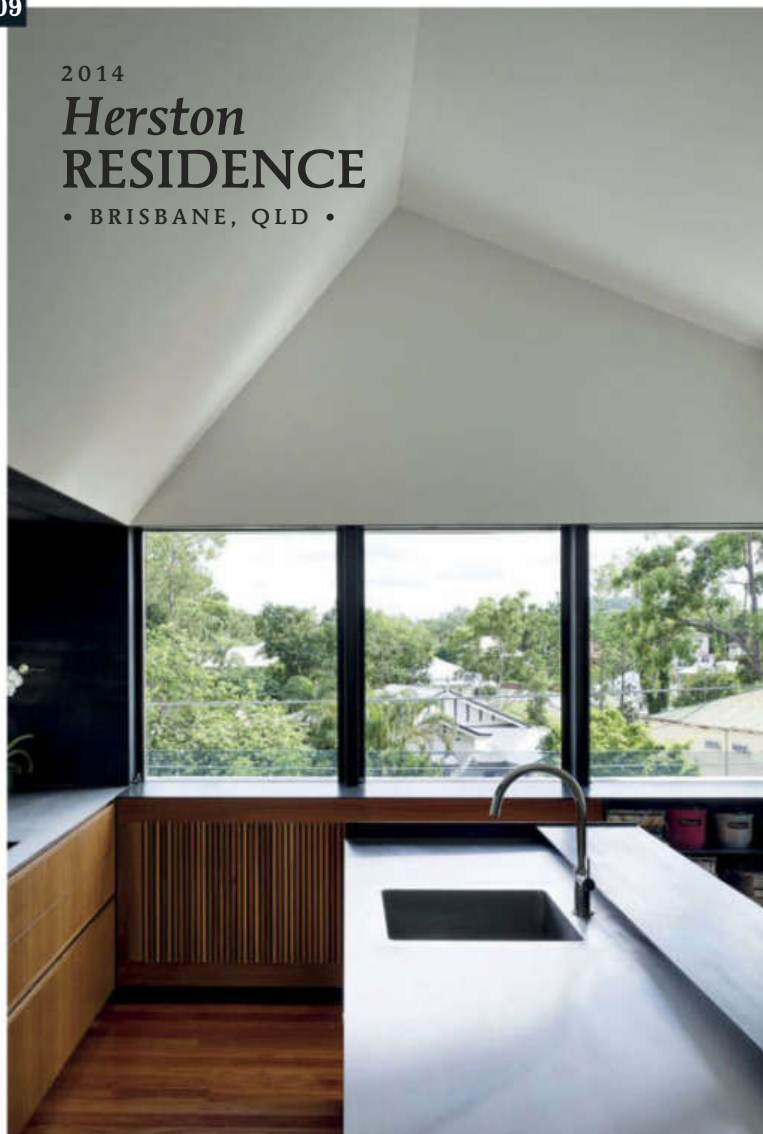
robust boldness characterizes structural gestures. Indooroopilly Residence (see *Houses* 97) was built to survive the ravages of young boys growing into men. The concrete portals, walls and floor wrap up the kitchen and living volume in rough, unfinished surfaces. The use of structural steel is thoroughly explored in Herston Residence, where a small, deep plot has released roof gardens and threaded moments through the garden with a masculine arrangement of steel plates manufactured in association with its engineer owner, who joined in the play. These strong envelopes are both intriguing and daring. Importantly, they allow the forms of the original homes to not only be celebrated, but also be made legible. kierongait.com.au

09

2014

Herston RESIDENCE

• BRISBANE, QLD •

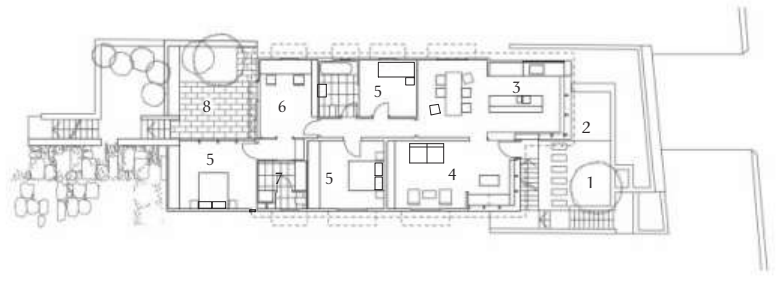
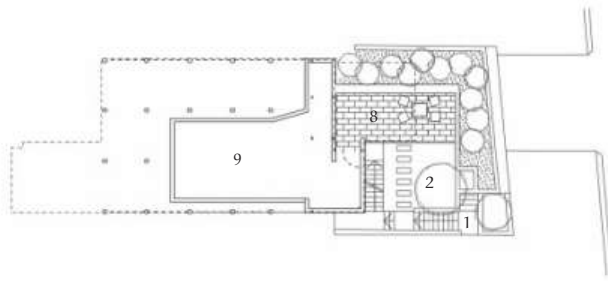


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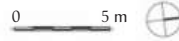
09 The kitchen, one of two new rooms in the Herston Residence, is well positioned to the north for ample daylight and views.

10 Period features in the Herston Residence are retained and restored and the new elements have a contemporary character.





Herston Residence ground floor 1:400



Herston Residence first floor 1:400

- | | |
|-------------------------|--------------|
| 1 Street entry | 5 Bedroom |
| 2 Garden (garage below) | 6 Study |
| 3 Kitchen | 7 Laundry |
| 4 Living | 8 Terrace |
| | 9 Undercroft |



11 Materials salvaged from the demolition of parts of the original home have been repurposed into the landscaping as retaining walls and paving in the Herston Residence.

OUR PALETTE

• MATERIALS & FINISHES •

Kieron Gait Architects creates new homes that explore small moments of ritual or discovery, as well as alterations and additions that celebrate the forms of the original dwellings. Here, the practice shares some of its favourite products and finishes.

01



01

Spotted gum

Local timber is often used by the practice as part of a dark palette, along with stone, concrete and steel, seen here at Bardon Residence. Timber complements a vibrant green backdrop. The oil finish is soft to touch and gives the timber grain a lustre that catches daylight.

02



02

Imagecrete decorative concrete

Indooroopilly Residence features Imagecrete in 'Raven' as structural off-form concrete. Imagecrete offers different colours and decorative aggregate that can be combined and finished to achieve the desired look. hanson.com.au

03

Dulux paint in 'Whisper White'

A crisp yet warm white, Dulux's 'Whisper White' is used by the practice to contrast the natural materials in its palette. The white surfaces in the practice's projects are often carved solid volumes designed to catch light. dulux.com.au

03



04

Aneeta sashless windows

Simple openings allow the view to dominate. At the Herston Residence, Aneeta sashless windows slide into a cavity below to create a balcony-like room. aneetawindows.com

04



05



05

Steel plate

At the Herston Residence, six-millimetre-thick stainless steel has been used to create joinery benchtops, acting as the structure and finish. Stainless steel is robust in wet areas. Mild steel is used around fireplaces and window reveals to provide a dark frame to a bright landscape view.

06



06

Terrazzo tiles

Terrazzo has a history of being used in bathrooms of elevated timber buildings in Queensland, and for this reason Kieron Gait Architects often uses this tile. Fibonacci Stone's Earth Terrazzo tiles complement the warm tones of timber. fibonaccistone.com.au

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BOOKSHELF

01



01

The Japanese House Reinvented

BY Philip Jodidio
(Thames & Hudson, 2015)
PP 288 • RRP \$70

“While Western eyes see little presence of nature in Japanese cities, the Japanese themselves perceive views of the sky or sunlight inside a house as manifestations of nature – an important element in day-to-day life.” And with that sentiment, author Philip Jodidio explains the relevance and appeal of Japanese architecture that far transcends the nation’s borders. *The Japanese House Reinvented* takes the reader on a tour through fifty residences in Japan, including projects by Pritzker Prize winners Tadao Ando, Shigeru Ban and Kazuyo Sejima. Meticulous descriptions, quality photographs and architectural drawings detail innovative responses to issues of light, material, urban density and extreme seismic pressures. It’s easy to become lost in this thought-provoking hardback. Although, on return, Western eyes might never be the same.

02



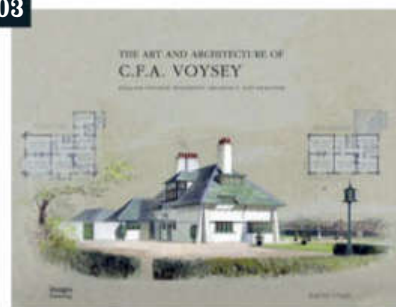
02

Materiality: Brick and Block in Contemporary Australian Architecture

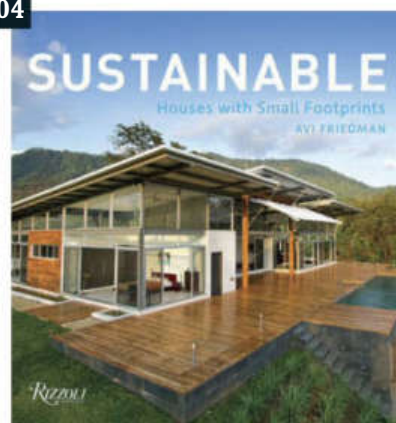
BY Ron Ringer (ed)
(Dry Press Publishing, 2015)
PP 570 • RRP \$99.99

Materiality lands on the desk with a thud. Composed of five hundred and seventy thick-stock pages, the first impression of the book is that it is heavy ... like a brick or a block. And like brick and blockwork, as editor and curator Ron Ringer sees them, the book is a vehicle for exploration. Pitched as an anthology of brick and block masonry in contemporary Australian architecture, the book travels the country’s six states, spotlighting projects by some of Australia’s most exciting architects. This book goes far beyond brick-promotion puff. Large-format photography, architectural diagrams, hand-drawn illustrations and pragmatic critiques allow the reader to absorb and study featured projects. Likewise, essays by the likes of Brian Steendyk and Stuart Vokes add valuable insight.

03



04



03

The Art and Architecture of C. F. A Voysey: English pioneer modernist architect and designer

BY David Cole
(Images Publishing, 2015)
PP 256 • RRP \$85.00

When artist, designer and architect C. F. A Voysey was late in life he stipulated that his watercolour and architectural drawings be held by the Royal Institute of British Architects Collection for posterity. In this tribute, architect and author David Cole presents photography of twenty-six of Voysey’s most famous buildings as well as a definitive collection of drawings reproduced in real scale and fine detail. Voysey is much celebrated as a leading figure of the Arts and Craft movement in Britain. His style formed a “pattern book” for suburban white-painted homes in Britain, the USA, Canada and Australia between the World Wars. This book takes us deep into the creative mind that helped spark the beloved Arts and Crafts movement – and it’s a pleasant place to pass time.

04

Sustainable: Houses with Small Footprints

BY Avi Friedman
(Rizzoli New York, 2015)
PP 338 • RRP \$69.95

This informative publication poses the question, “Have we passed a tipping point beyond which we can no longer reverse a course of action that was charted several decades ago?” In his response, Avi Friedman, co-founder of Canada’s Affordable Homes Program, uncovers forty-five houses from around the world that demonstrate how good architecture can enhance domesticity and the world beyond our doorsteps. New technologies such as indoor farming and “living walls” are put under the microscope, as are some time-tested principles. This is more resource book than coffee table tome. The large-format photography is beautiful, but it’s clear that accessibility and education are top of mind. Not every building featured is relevant to Australian conditions but as a round-up of sustainable design, the book is a worthwhile resource.

Grate views.



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FIRST HOUSE

Seymour HOUSE by Swaney Draper Architects

• GOULBURN RIVER, VIC •

After an initial budget blowout, the scheme for this country retreat had to be rethought. An intuitive response to the site and brief resulted in a sequence of calm, ordered spaces and an exploration of a home's relationship to discipline and dreams.

Words by Sally Draper of Sally Draper Architects
(previously of Swaney Draper Architects)
Photography by Trevor Mein

01 The Seymour House represents the dream of lying on your back on a grassy slope, looking at the river.



The Seymour House was designed in 1997 while I was in partnership with Simon Swaney. By then, Swaney Draper had been operating for some years. We had designed numerous house renovations and some education projects but this was our first commission for a new country house.

A new country house is very different from an urban renovation project. There is no pre-existing built context to inform the design and the terror of the blank page can be very real. We were faced with the significant questions of how to insert a building into a pristine rural site and what relationship should be established between the two – it felt like a weighty responsibility.

The Seymour House (first published in *Houses 22*) was commissioned as a retreat for a busy Melbourne family. The site is a quiet corner of a large rural property, a grassy sloping site abutting the banks of

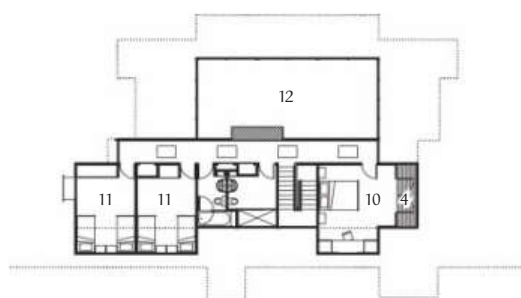
the Goulburn River, about one hundred kilometres north of the city – an idyllic spot. Our first concept for the site was ambitious – a curved form creating an amphitheatre to the river. Thankfully we had a cost plan prepared very early in the process and it revealed a sizeable budget blowout. The problem was of such magnitude that “trimming” was not going to resolve it; a redesign was required and we found ourselves back with the blank white page.

Our second scheme was simpler, purer and ultimately stronger than its predecessor; it was not trying so hard. It was within our client’s budget and the project was able to proceed.

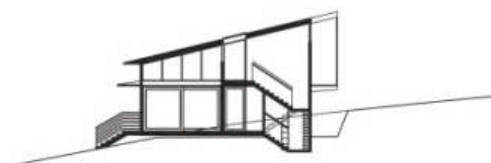
A sweeping skillion roof parallel to the slope of the hill accommodated the entire program: a double-height living space to the north, opening via broad steps to the river, and a two-storey component to the south with an open first-floor gallery from which

02 A timber deck steps down towards the river, extending the house into the landscape.

03 Extensive glazed walls loosely enclose the living areas, opening up to merge inside and out.



First floor 1:400



Section 1:400



Ground floor 1:400



- 1 Screened deck
- 2 Living
- 3 Dining
- 4 Deck
- 5 Carport
- 6 Laundry
- 7 Kitchen
- 8 Service yard
- 9 Mudroom
- 10 Bedroom
- 11 Bunkroom
- 12 Void



bedrooms and bathrooms are accessed. This simple, singular gesture created a house that encourages its inhabitants to be together, like a traditional country cabin. This was very different from the contained rooms of the Victorian house the family inhabited in town, and provided them with the feeling of retreat and escape they had been seeking.

The Seymour House has a sparseness to it, an economy of means, which is something we continue to value highly, in terms of both the fiscal and the environmental responsibility it represents. The paring-back process from the first to the second scheme removed the fat, leaving a leaner and purer result.


The orthogonal geometry of the house provides calm, ordered spaces. The upper-level gallery acts as a structuring

device running the length of the house. Its textured underside adds richness and detail to the otherwise minimal interior palette. Glazed walls loosely enclose the living areas, merging inside and out, while a massive rendered masonry hearth anchors the space.

Externally the house is somewhat fragmented beneath the unifying canopy of the roof. Projecting decks and upper-level bedrooms create a range of external spaces around the house from which to enjoy and connect with the site. This strategy of fragmenting the plan and enmeshing the house and the site has been developed further in many of our subsequent country and coastal houses.

The Seymour House provided a valuable opportunity to consider some big questions. At about the time we were designing the

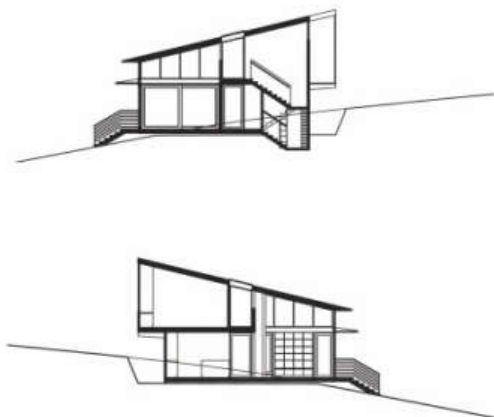
house, I was asked to give a lecture at the University of Melbourne. I called the lecture *Discipline and Dream*. I spoke about the discipline of the client's brief, the environmental performance, the structural resolution and the integrity of materials, all needing to be fully considered and resolved. Balanced with this is the idea of "the dream," the intuitive response to the specific nature of a project in a particular place. The dream of the Seymour House is the idea of lying on your back on the grassy slope looking at the river – and this is what the house does.

The relationship between the house and the site, and the question of how to inhabit the emptiness, have become lifelong areas of interest for me – an investigation that began as the seed of an idea with this first country house. 



04 A sweeping skillion roof unifies the Seymour House's various components.

05 The central open living area is bounded by a large fireplace and a double-height gallery.



Sections 1:400

0 5 m

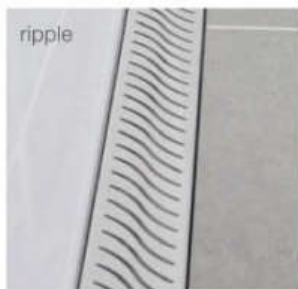
Architect
Swaney Draper Architects

Project team
Sally Draper, Simon Swaney,
Tony Apolloni

Builder
Young and Peterson

Consultants
Structural engineer: Tim
Hall and Associates

Time schedule
Design and construction:
25 months



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MADE IN RATIO

• FURNITURE DESIGN •

01



A hands-on approach to design and the use of 3D modelling allow Brodie Neill to create functional furniture with flowing shapes and elegant proportions.

Words by Jill Pope

There is a certain poetic logic in the way that Brodie Neill's design philosophy can be traced back to the philosophies instilled in him by his education. Process is extremely important to the work of the industrial designer, so it seems fitting that his formative years have played such a large role in his current work.

Working across commissioned pieces and his London-based production studio Made in Ratio, Brodie combines in his projects a tactile sense of artisanal manufacturing with the potential of digital design – as he puts it, “going back to the roots while using the best of new technology.”

His early years studying at the University of Tasmania gave him first-hand experience of the ethos of the designer-maker; he counts himself lucky to be part

03

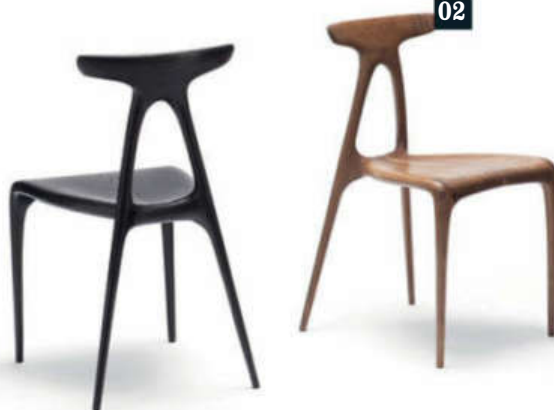


of a generation that was given a thorough grounding in working with materials. Brodie explains that to produce the sculptural forms that are evident in his designs, it is important to listen to the material and recognize its limits, otherwise it will look forced.

Brodie's hands-on approach evolved while he was attending Rhode Island School of Design, where he began to embed digital design techniques into his work. Working with Italian design house Kundalini gave him the chance to hone this approach before setting up his own studio. His multilayered process, which draws on traditional and contemporary methods, demonstrates belief in the cyclical nature of past and future. To create the curved structure of his Cowrie chair, he used a scale model and 3D scanning to ensure that the folds could be produced in wood, before fabricating a prototype at full scale.

Brodie's diverse range of designs, which include lighting, tables and chairs, are precisely executed, bold creations that push formal boundaries while retaining warmth through the selection of familiar materials.

02



01 Brodie Neill of Made in Ratio.

02 The Alpha chair's name is derived from the strong architectural gesture that gives the chair its inherent strength: the A shape.

03 Inspired by the concave lines of seashells, the Cowrie seat comes in a rocking version or as a solid easy chair.


04 Tetra's modular trapezoid cells can be used as single units or built up to create a variety of configurations.

04



Although each piece is handmade, Brodie attests that their deceptively simple geometries could not have been created without the power of digital modelling.

The Alpha chair, released at this year's Milan Furniture Fair, perfectly embodies the aesthetic and functional benefits of Brodie's dual approach. The elegant proportions of this biomorphically shaped solid wood chair have a human, and distinctly modern, quality. Using CNC cutting, the piece was fabricated with 3D pieces and joints, which gives the strong frame a seamless appearance, as if it was constructed from one piece, but also makes it comfortable and even stackable.

Recently, Brodie had the chance to spend some time in his native Tasmania: he was commissioned to design the Wishbone bench seat, used as public seating inside Hobart's new Brooke Street Pier project, which houses a ferry terminal for MONA. Like the flowing shapes of his works, everything seems to have come full circle – Brodie appreciates that his designs have brought him back to his roots in yet another way. 

madeinratio.com

PRODUCTS

THE JOYS OF LIVING

From playful pendants to clever appliances and finishes that reference the beauty of nature, the items in this selection of products for the home highlight the joys of living.

01



01 Sparkling curtains

Sparkling is a vibrant patterned curtain designed by Aggebo and Henriksen. Along with Drizzle and Drill, the other designs in the collection, Sparkling explores how curtains can create atmosphere in a room and complement each other to achieve varied expressions.

kvadratmaharam.com

02



02 Partridge Chair

Designers Nicholas Karlovasitis and Sarah Gibson have balanced the warmth of timber with an industrial aesthetic to create the Partridge Chair. The curved shapes and linear form of the backrest are a nod to Art Deco styling.

designbythem.com

03

Two Colour Tea Set

With both round and square edges, this delightful handmade tea set features two different naturally occurring colours of Zisha clay – hence its name, Two Colour Tea Set. The simple design highlights the colours of the clay.

spinceramics.com

03



04

Pro Series dual refrigeration

Each fridge and freezer in the Asko Pro Series has its own enclosed system with a compressor and an evaporator. The wine fridge provides storage on extendable beechwood racks with a soft-close function, with separate temperature zones for red and white wine.

www.asko.com.au

04



05



05

Invisible light

Designed by Francesc Vilaró for LEDS-C4, the Invisible light combines minimalist design with a retro aesthetic, creating a striking sculptural appearance. It has rotatable arms and is available in suspension and wall-hung options.

halolighting.com.au

06



06

Natural Elements finishes

Capturing the textures and hues of organic materials, the Natural Elements finishes collection consists of Graphite, Rose Copper and Burnished Brass (pictured). Available across a range of Rogerseller tapware, the finishes beautifully complement timber and natural stone.

rogerseller.com.au

07



07 **XO Light**

Designed by architecture practice Edwards Moore, the XO Light is inspired by yacht racing and sail shaping and is made from thin film that is cut to shape and then stitched by hand. An external skeleton comprising three curved aluminium strips, anodized in gold or silver, stretch the fabric into its elegant sail-like shape.
rakumba.com.au

08



08 **Push-to-open dishwasher**

Smeg's push-to-open dishwasher is designed for handle-free kitchens, and can be installed directly beneath the benchtop without the need for a shadow line. It opens with a push and two-second hold to prevent accidental opening. A light shines on the floor when the dishwasher is running.
smeg.com.au

09

Pamp chair

The relaxed-looking Mobitec Pamp chair from Temperature Design sits on a sleigh-type base with a black powdercoated finish. The upholstered backrest and seat feature a rectilinear cut-out detail. The Pamp chair also comes as a stool.
temperaturedesign.com.au

09



10

Ki Chair

Designed and manufactured by Skeehan, the Ki Chair pays homage to the simplicity and efficiency of the origami fold. Made from American oak with an aluminium seat and backrest in black or white, the chair is characterized by the subtle articulations and negative spaces between each element.
catapultdesign.net.au

10



11



11

Ari sofa

Ari's clean lines and modern presence are accentuated by the sofa's single long seat cushion and integrated back cushion. Ari is crafted in Melbourne by design duo Lisa Vincitorio and Laelie Berzon.
somethingbeginningwith.com.au

12



12

Flipside pendant

The playfully tilted disc of Volker Haug's Flipside pendant turns the light on an unexpected angle. Suspended on a braided metallic cable, the abstracted levitating discs can be customized in a variety of finishes, and can be hung as a single disc or as an assembly of discs.
volkerhaug.com

13



13

Constellation pendant range

Designed by Ben Wahrlich, Constellation is a range of contemporary pendant lights inspired by star patterns. Each globe represents a star and the connecting brass rods reflect the lines typically drawn to illustrate a star pattern. Pictured is Musca. anaestheticdesign.com

14



14

Signature Chair

The Signature Chair was the last piece of furniture designed and produced by Frits Henningsen. Carl Hansen & Son is now recreating this unique work. The Signature Chair is available with a solid oak or walnut frame in orange fabric (pictured), grey fabric, or black or brown leather. cultdesign.com.au

15

Ada Quilt

Inspired by the culture of traditional American quilting and designer Meg Callahan's Oklahoma roots, the Ada Quilt features bold graphics that are digitally printed on organic cotton. The textured pattern is created by industrial machine stitching. criteriacollection.com.au

15



16

Raw Concrete surfaces

Caesarstone's Raw Concrete surface is a natural soft grey colour with a distinctive texture, creating an industrial look. Caesarstone quartz surfaces offer the cool, tactile qualities of natural stone yet are resistant to stains and scratches, and are easy to clean. caesarstone.com.au

16



17



17

Marle Collection rugs

Featuring contemporary colour blocking, the Marle Collection rugs come in three designs – Fold, Pleat (pictured) and Tuck. Available in a variety of colour options, the rugs are made from fine Argentinian wool, woven to create a soft and tonal effect. armadillo-co.com

18



18

Vegha surface

One of the new surfaces in Cosentino's Dekton range, Vegha has a depth of colour that is visually strong without being monotonous. It is inspired by natural formations of limestone and sandstone. The other new surfaces are Aura, Edora, Irok and Kairos. dekton.com.au

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Breeze Block **HOUSE** *by Architect Prineas*

• SYDNEY, NSW •



An all-white extension brings some mid-century Californian style to Sydney, celebrating the idyll of the rear garden with a fine level of craft.

Words by Genevieve Lilley
Photography by Katherine Lu



01 A gentle but dramatic transformation has taken place at the rear of a red brick home, with breezeblock walls creating outdoor rooms that open onto the yard.



02 The existing house is solid, discreet and well crafted, its front facade not offering many clues to the work that has been done at the rear.

03 Natural light filters into the study space, with a glazed door offering views of greenery and leading out to a garden.

An all-white extension is not the first thing one imagines finding on a corner block in a leafy Lower North Shore suburb of Sydney with huge street trees, wide grassed verges and lowset red brick houses. The fences are generally knee-height, the front gardens mossy and unused, and the rear gardens hidden. Even on this site, a high paling fence and solid garage door at the back of the side boundary mean there are few clues to what anything that may have occurred behind, in the sanctum of the rear garden.

The existing house, built in the 1950s, is solid, discreet and well crafted, with red brick arranged in careful patterns. A meandering garden path leads to a new front door, and only then can one see signs of a gentle but dramatic transformation by Architect Prineas. The entry opens into a white hall with glimpses in every direction – left to a living space, then beyond to a kitchen/eating area, then to a garden or straight ahead to a hall connecting bedrooms and bathrooms.

Everywhere, the darkness and formality of the original house have been challenged and, while not eradicated, carefully tweaked. A series of rooms along the “back side” of the dwelling now

have windows that look out onto plants. The original cornices, architraves, sills and trims around the rooms have been painted white. Sheer, light curtains replace old-fashioned lace net curtains. Bathrooms are a modern play on the traditional marble/white tile palette. An old ensuite becomes a generous new walk-in robe. A narrow study keeps household administration out of the living/kitchen areas. A new floor that runs right through the house helps to unify the various spaces. These careful adjustments all contribute to the design strategy in the more dramatic rooms at the back of the house, facing the rear garden.

The existing main bedroom had faced the back garden and its location was not changed. But the bedroom now has a wall of seamless white cabinetry with a generous recess for books. The room opens onto a decked space and a planted area, cleverly bounded by white breezeblock walls. An outdoor bench suggests a private spot to sit in the sun and read.

A similar, much longer wall of white cabinetry starts in the living room (where there is a fireplace with an angled black steel surround) and then morphs to bookshelves and beyond to the

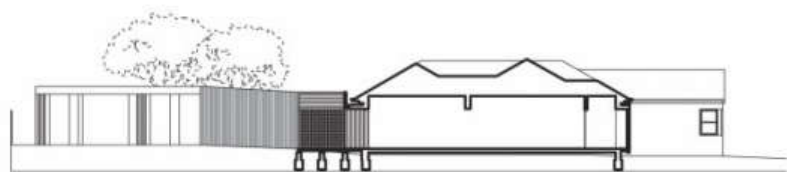
04 A wall of white cabinetry that starts in the living room morphs to bookshelves and beyond to the kitchen, concealing a door to the laundry.

05 A fireplace with an angled black steel surround is inset into the living room joinery.

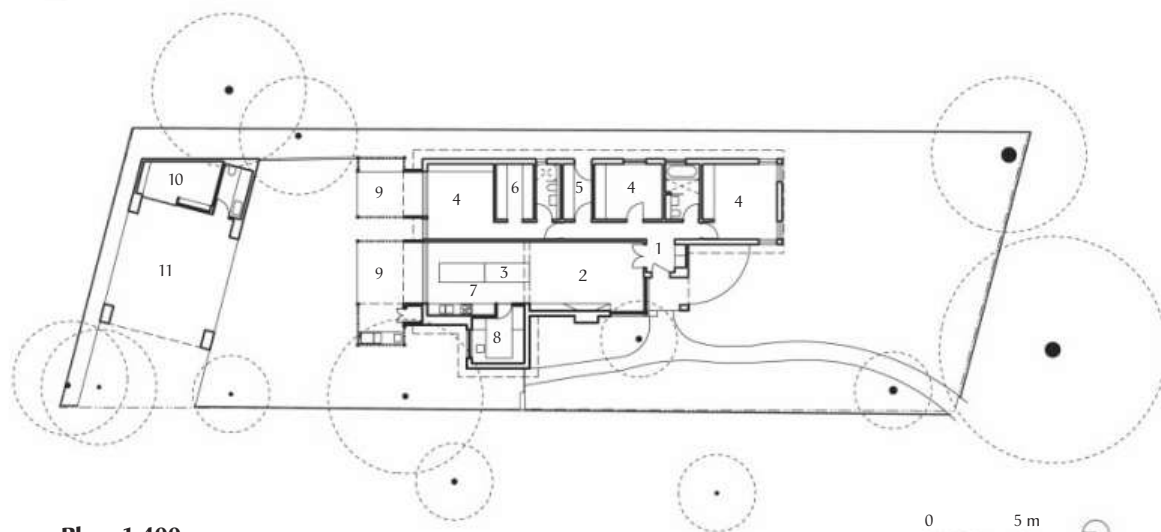


06 The main bedroom opens onto a decked space, cleverly bounded by white breezeblock walls.

07 Breezeblock walls create outdoor rooms for various uses, a deck beyond the kitchen serving as an outdoor dining space.



Section 1:400



- 1 Entry
- 2 Living
- 3 Dining
- 4 Bedroom
- 5 Study
- 6 Walk-in robe
- 7 Kitchen
- 8 Laundry
- 9 Deck
- 10 Store
- 11 Carport

Plan 1:400




kitchen, concealing fridges and a door to a large laundry. The island bench is all birch ply and has two distinct parts – a lower table and a higher conjoined benchtop.

Beyond this airy space, the house seems to break into a whimsical garden pocket of California's Palm Springs. More simple white breezeblock walls define the edges of a deck beyond the kitchen. These walls make separate outdoor rooms for various interior uses. A lush lawn is bifurcated by big concrete stepping stones. A high white timber fence defines the edge of the garden, and a discreet gate in it gives access to the garden's "back of house" – a tap, a drying rack, water tanks, garden tools, all hidden from the garden idyll. A wide double carport is pared back to complete simplicity, with a high gate to the street and another white timber screen wall at the back end of it concealing a store area. One can imagine this space, when emptied of cars, being the scene of an epic summer ping-pong championship, while family and friends look on and heckle from their coloured canvas sun loungers.

This project is clever because it takes very ordinary suburban housing stock, celebrates the good in it and adds so much more.

Principal architect Eva-Marie Prineas has a rich training in working with heritage buildings and this is evident in the way she has approached this project. From inside, the house feels like one project, not two distinct parts, and the care and restraint in the original rooms inform the freshness of the more modern parts. All done within what was clearly a sensible budget.

While it is situated in "the serious suburbs," this project is fun – it feels young and groovy. It celebrates the idyll of the rear garden. The neighbouring (predominantly single-storey) houses in this area are generally tired, a bit dark and bleak, or have been knocked down and replaced with oversized rendered two-storey kit homes. This solution is none of these.

This project shows a fine level of craft and a celebration of the sometimes-ordinary. It shows that those buying into such suburbs don't have to keep the dowdiness of the house they have acquired, and that to achieve a happy modern outcome a new owner does not need to discard all that came before them. Somehow, by bringing 1950s California to 1950s suburban Sydney, Architect Prineas has found a fantastic synergy for contemporary life. 

- 08 The kitchen's large island bench has two distinct parts – a lower table and a higher conjoined benchtop.





Architect

Architect Prineas

504/19A Boundary Street
Rushcutters Bay NSW 2011
+61 2 9332 2006
mail@architectprineas.com.au
architectprineas.com.au

Practice profile

A boutique practice focused on residential architecture, ranging from alterations and additions to new homes and multiresidential projects.

Project team

Eva-Marie Prineas,
Luisa Campos

Builder

Focusbuild

Consultants

Engineer: N. Koloff and Associates

Landscaping: Custom Creations

Products

Roofing: Lysaght Custom Orb in Colorbond 'Surfmist'

External walls: Besser Blocks Starlight Screen Wall Blocks painted Dulux 'Vivid White'; hardwood plasterboard

Internal walls: Plasterboard painted Dulux 'Vivid White'

Doors: Skyrange steel doors painted Dulux 'Vivid White'

Flooring: Recycled boards

Lighting: Benjamin Hubert Spinning light in black;

Artemide Rastaf recessed

downlights; Gamma

Illumination Wet downlights;

Superlight LED strip lighting

Kitchen: Fisher & Paykel fridge; Smeg oven, cooktop,

rangehood and dishwasher;

Clark sink; Tonic kitchen

mixer **Bathroom:** Classic

Ceramics Ghiaccio wall tiles

in Gloss; hexagon floor

tiles from Academy Tiles;

Villeroy & Boch wall basin;

Argent bottle P-trap; Isola

mixer; Grohe Tempesta

Cosmopolitan II shower;

Madinoz shower tray

Heating and cooling:

Jetmaster fireplace

External elements: Blackbutt decking; concrete pavers

Other: Trappstigen

Stepladder; Hans Wegner

Plank chairs and Wishbone

chairs; Tolix chairs; Noguchi

coffee table

Floor area

699 m² site

204 m² floor

Time schedule

Design, documentation:

6 months

Construction:

8 months

Camino HOUSE by Bosske Architecture

• PERTH, WA •

Reaching out to its suburban context, this bold chimney-like addition to an existing dwelling adds a new voice to the home while reflecting the suburb's past.

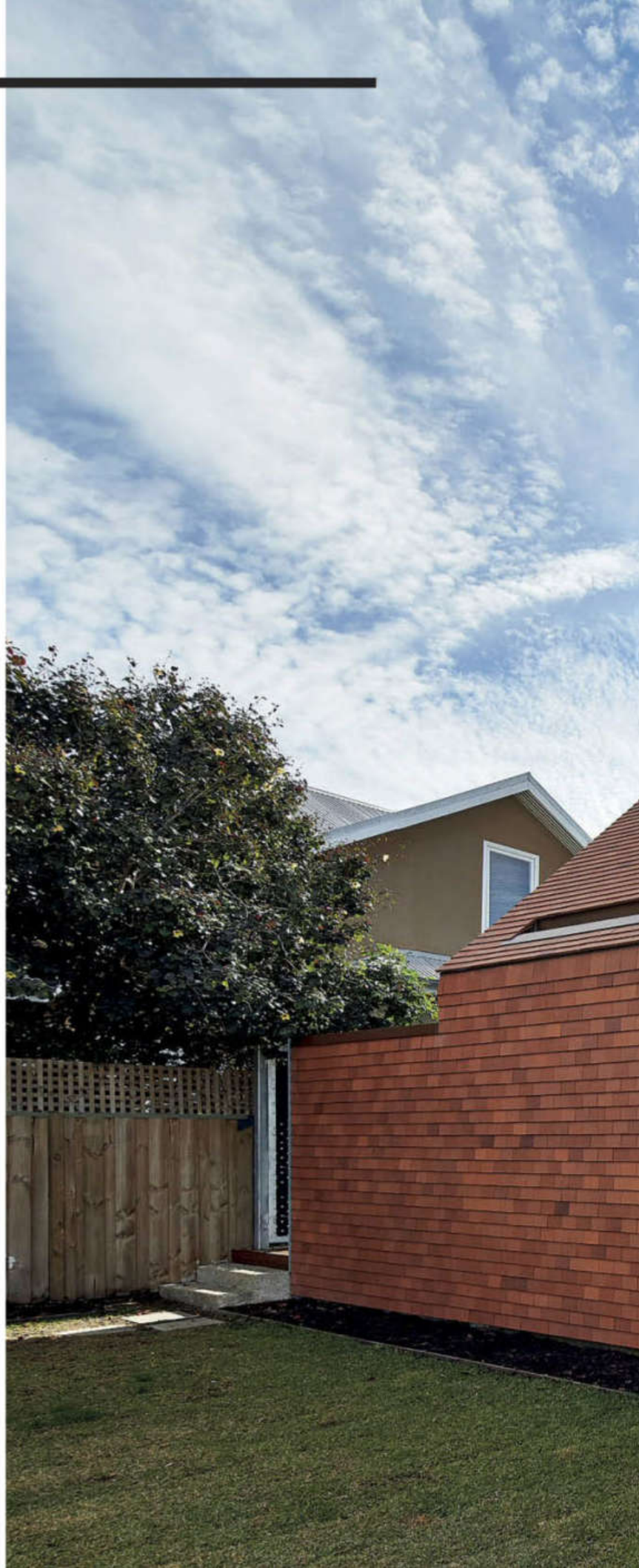
Words by Hayley Curnow
Photography by Peter Bennetts

Camino House is a small project exploring big ideas. With a background in public architecture, Caroline Hickey of Bosske Architecture considers urban notions of connection and scale on a site of just two hundred and fifty square metres. As a challenging, suburban infill project located in the inner-northern Perth suburb of Mount Lawley, the need for a small and well-formed space pushed the architects to create a generous house with an outward focus, firmly anchored in the tapestry of its suburban context.

Federation and Colonial-style houses are typical of Mount Lawley, though in certain pockets of the suburb, the largely Italian migrant population of the 1960s and 70s remodelled many of these houses, overlaying a distinctly European aesthetic. This demographic also contributed a form of suburban agriculture, integrating vegetable gardens, drying sheds and pizza ovens to the rear of many residential blocks.

Camino House is firmly embedded within this vernacular. The existing house is purposefully retained, a sustainable response that acknowledges the existing suburban streetscape. The 1960s concrete verandah and facade – painted in a unifying grey tone – neutralize the modest frontage as if fossilized, drawing attention to the bold addition rising in the background. Articulated in red clay tiles, the extension confidently mimics the surrounding roof forms, reworking the notion of a traditional chimney to provide a thermal chimney for the Perth climate. Designed in the manner of an oast, it is a tender reference to the industrious culture of the migrant community.

Internally, the existing layout of the Federation house is retained to the front and an existing room was refurbished to accommodate bathrooms and a small study nook. The threshold to the addition is subtly marked by a change in floorboard direction



- 01 Designed in the manner of an oast, the extension is a reference to the industrious local migrant community and also mimics the surrounding chimney forms.



02 The lateral courtyard widens the volume, while operable glazing lets in ample daylight and unites the interior and exterior spaces.

03 The 1960s concrete verandah and facade are painted in a unifying grey tone, drawing attention to the addition.





and, more palpably, via a black, L-shaped portal of integrated joinery. The extension takes the form of a minimalist open kitchen, dining and living volume, opening outwards to a serene, timber-decked courtyard.

The weighty upper level seems to push into the interior living volume, creating a raking ceiling around the galley kitchen and living room. This volume reveals glossy tangerine-coloured vertical panels, injecting a burst of colour into the otherwise monochromatic palette. Checkerboard tiling provides a bold backdrop to the kitchen and bathroom, personalizing the interior while subtly making reference to the punchy hues and patterns of the 1960s.


The kitchen's island bench mirrors and manipulates the form of the threshold portal, a play on volumes of black and white building blocks. Similarly, the very corner of the upper-level floor seems to teeter on the edge of the kitchen joinery, a detail that plays once more with the house's mass and spatial volumes. Direct views are afforded from the kitchen to the front door and beyond, fostering a connection between the interior and the front yard, which accommodates typical backyard occupations.

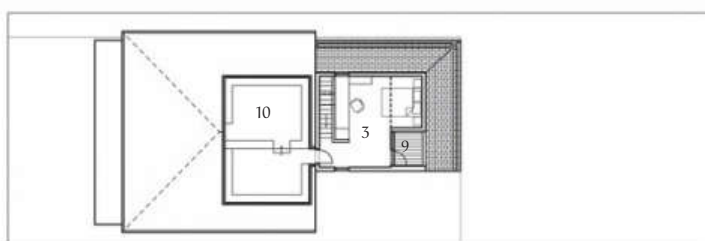
The lateral courtyard widens the interior volume. The timber decking acts as a continuation of the interior floor plane, while the operable glazing physically unites the interior and exterior spaces. Framed by perpendicular walls that are treated as section cuts, the courtyard appears dissected from the main volume of the house. The incisions are evident through the planed facades and mortared edge of the tiles – a standard detail, yet one not often expressed. The

Pacific teak board and battens and black vertical garden sheathing on these surfaces provide a graphic, textural element to the courtyard.

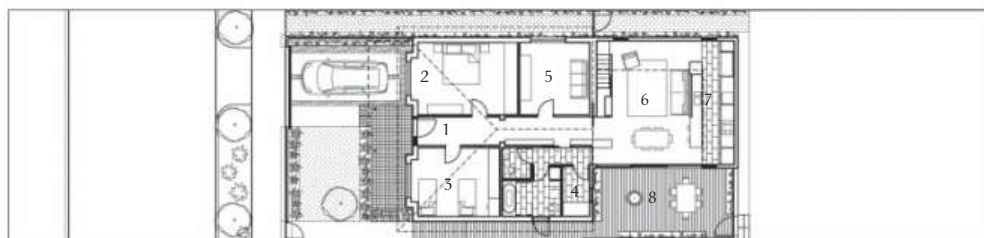
Camino House's upper level comprises a spare room/office and balcony, accessed via a narrow stairwell of chartreuse-coloured carpet. It is from this level that upward views to a thermal chimney shaft are offered. The play of light on the vertical planes is striking; sharp beams and soft gradients reflect off the minimalist surfaces. Louvred windows present tailored views that crop out the surrounding houses, instead framing vignettes of chimneys and roof tiles from the neighbourhood. These views take on a photographic appearance, in which the house's context is curated and the concept of the oast is reaffirmed.

From the rear of the block, the chimney form appears vast. The tiles are meticulously detailed to achieve a continuous surface extending from the chimney to the facade below. These unified surfaces create a strikingly solid and geometric form that has a strong presence from any vantage point, bringing an element of uncertainty to the idea of "home." Subtle nuances inherent in the natural red clay tiles impart a painterly finish to the robust form, enabling the form to meld with neighbouring roof lines.

Connection and scale become interchangeable concepts when considering Camino House. The addition thoughtfully connects with the fabric of the existing dwelling and, though somewhat self-contained, its presence reaches out to its suburban context. Through its immense scale and striking resemblance to an oast, Camino House adds a new voice to the home's narrative, while boldly exposing the suburb's industrious activities of the past. 



First floor 1:400



Ground floor 1:400

0 5 m

- 1 Entry
- 2 Main bedroom
- 3 Bedroom
- 4 Study
- 5 Playroom
- 6 Living/dining
- 7 Kitchen
- 8 Deck
- 9 Roof balcony
- 10 Attic storage



05

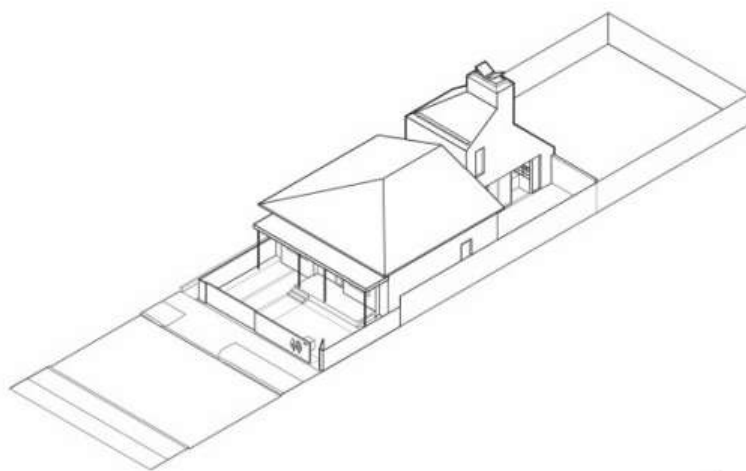
04 The extension takes the form of a minimalist open kitchen, dining and living volume, opening outwards to a timber-decked courtyard.



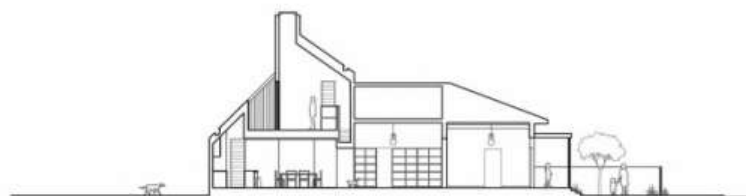
06

05 The upper level's spare room and balcony are accessed via a narrow stairwell of chartreuse-coloured carpet.

06 The play of light on the upper level's vertical planes is striking; sharp beams and soft gradients reflect off the minimalist surfaces.



Axonometric



Section 1:400



07 The bold addition rises in the background, simultaneously eye-catching and anchored in the tapestry of its suburban context.

Architect

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Practice profile

Bosske Architecture is a research practice that works on public and residential projects.

Project team

Caroline Hickey,
Andrew Lilleyman

Builder

McCombie Construction

Consultants

Engineer: Forth Consulting

Products

Roofing: Marley Eternit Acme Single Camber Clay Plain Tile in 'Red'; Lysaght Custom Orb in Colorbond 'Windspray'

External walls: Marley Eternit Acme Single Camber Clay Plain Tile in 'Red'; Pacific teak board and batten from Mortlock Timber in Cutek Extreme oil finish; Porter's Paints custom colour 'Camino'; Atlantis Gro-Wall

Internal walls: Plasterboard painted Dulux Enviro2 'Natural White' and 'Vivid White'; gloss panels painted Taubmans 'Orange Relish'; plywood cabinets in Mirotone black stain

Windows: Breezway Altair Louvre Windows; Velux electric venting curb-mounted skylight

Doors: Alspec ProGlide

Flooring: Bernini honed basalt tiles; Supertuft Escape

Twist carpet in 'Tease'; jarrah floorboards

Lighting: Inlite Tuba LED; Delta Light exterior spotlights

Kitchen: Essastone benchtops in 'Black Truffle' and 'Torrone'; Miele cooktop, ovens, fridge and freezer; Qasair rangehood

Bathroom: Caroma Cube Extension wall basin and Urbane toilet; Reece Scala tapware; Kaldewei Oval bath; Vogue ceramic tiles in 'Pistacchio', 'Ferro' and 'Ghiaccio'

External elements:

Winckelmans tiles in 'Noir' and 'Super Blanc'; jarrah decking

Floor area

250 m² site
158 m² floor

Time schedule

Design, documentation:

6 months

Construction:

6 months



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The STRAND by Whiting Architects

• MELBOURNE, VIC •

Designed by a duo with a background in art direction and film, this bayside home offers a layered landscape of sumptuous textural details and captivating vistas.

Words by Peter Davies
Photography by Sharyn Cairns



01 Central to the design is a black box-like joinery unit housing the kitchen. It is subtle and unexpected, and the kitchen's function is not immediately apparent.





There is a real sense of theatre in this elegant apartment. Not in the sense of showiness; rather, it is in the very carefully executed *mise en scène* of each space. With that in mind, it's not surprising to learn that both architect Steven Whiting and designer Carole Whiting have a background in art direction and film. There is a lightness of touch in the way materials are layered and, a focus on the temporal and visceral aspects of the site – a captivating vista of grass, sea and sky, gazing out to Melbourne's Port Phillip Bay.

The home has also benefited from a personal connection between designer and client: it is the seventh project that Steven and Carole have collaborated on with clients Bruce and Margaret. Their previous work for the couple include city residences, holiday homes and a serviced office development.

Interestingly, what has resulted in a lovingly tailored home began as a speculative multi-residential project. A nondescript house on the waterfront site was demolished to make way for the two apartments, one atop the other. Beneath, there is a capacious basement-level carpark. As the project progressed, the clients soon realized that the magnificent view and soothing interiors were too special to pass up.

The spatial arrangement within evidences the architects' effortless combining of practical considerations and clever design. On paper, the rectilinear forms are deceptively simple; in real life, the timber-panelled planes are enlivened by an array of sliding walls and concealed doors that open and close, transforming the space with each manoeuvre. "The interiors are very architectural – our aim is to create a landscape, to conceal and reveal," Steven says.

Central to the design are two joinery units – one black, one white – that give the plan structure. They read as boxes floating within the space, housing the kitchen and laundry, a second bathroom and a bountiful supply of storage. The kitchen layout plays with this concept of insertion – two discrete joinery units, one concealing the mess and clutter, are positioned around an elegant maple table that acts as an island bench. The kitchen doesn't immediately reveal its function – it is subtle and unexpected, traversing the intersection of architecture and furniture. The appliances are housed within the black box, backed by a playful monochromatic mosaic splashback and surrounded by a smooth black benchtop.

"It's a continuous piece of ceramic tile with no joins. It's the first time I've used it, and it really suited Margaret's request for



03

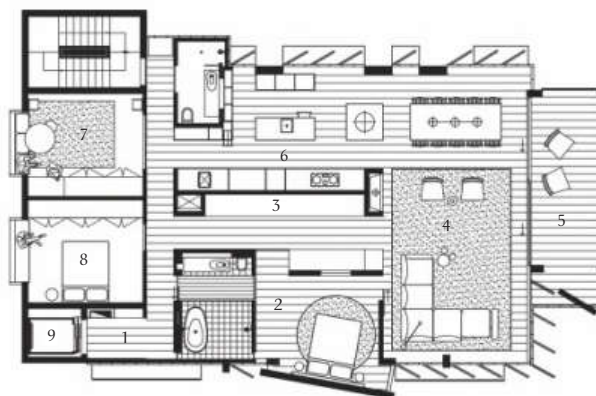


04

02 The timber-panelled planes are enlivened by an array of sliding walls and concealed doors that transform the space by opening and closing them.

03 The cooking area is backed by a playful mosaic splashback.

04 Perforated privacy screens help to break down the natural light and direct views.



- 1 Entry
- 2 Main bedroom
- 3 Robe
- 4 Formal living
- 5 Balcony
- 6 Kitchen
- 7 Study
- 8 Bedroom
- 9 Lift

Plan 1:250





05 A continuous wall-to-floor monochromatic tile surface makes a bold statement in the ensuite.



06 As in the kitchen, the concept of floating elements is articulated in the bathroom.

07 An interior balcony with louvred glazing has views out across the bay.


08 A dramatic blade wall finished in a basket weave ceramic tile slides into the main bedroom from the southern facade.

something new," Carole explains. "We like the idea of dual purpose and ambiguous spaces. We generally don't do the big marble-slabbled island bench that just says 'kitchen.'"

The idea of floating elements is also articulated in the main bathroom and bedroom. Narrow windows have been inserted between the internal and external walls, slicing and curating the view and making it visible from entry. Preventing the walls from abutting creates a kind of levity in the architecture – while it is undoubtedly sturdy and solid, there is a feeling that the elements have been painstakingly arranged just so, touching lightly and endlessly reconfigurable. A sliding wall separates the bedroom from the living space. "They can shut it off when they have guests over to make the bedroom private. When they're alone, they keep that door open so, from the bed, they get that view out as well," Carole says. Steven adds, "It's about having an interior that fulfils that dual program – it can operate differently as a private space or a public one."

The project exemplifies the practice's love for textural details. Rather than splashes of colour, the interiors experiment with

textural elements, from a hefty knotted rug to velvet-like concrete pillars. None of this happens by accident, and it's clear that the interiors were forged at the same time as the architecture. "It's a holistic approach – we're thinking about those interior elements as we're designing the space. It's not just about making a building and then bringing the things in. The interiors are an integral part of the project," Steven says. Perhaps the most vivid example is the dramatic blade wall that slides into the main bedroom from the southern facade. Finished in a striking basket weave ceramic tile, it brings a compelling tactility to an otherwise pared-back space.

At the rear of the building are two further private spaces – a second bedroom and a study. In the study, a large box window is positioned just so, to capture an elegantly framed view of the water through the length of the apartment. Behind, screens of laser-cut steel encase the windows, providing privacy and moderating the western sun. These screens, and the interlocking keystone-shaped timber pieces that line the window seat, demonstrate the designers' skills with craft and detail. "I like to think our approach is quite crafted," Steven says. "It's an idea of functional craft." 



Architect

Whiting Architects

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Practice profile

An architecture and interior design practice that primarily works on residential projects.

Project team

Carole Whiting, Steven Whiting, Emma Scarlett-Hunting

Builder

Spinifex Constructions

Consultants

Engineer: Bruce McCracken

Landscaping: Hurricane Landscapes

Lighting: Lighting Partners Australia

Joiner: Colonial Cabinets

Products

External walls: Inax Crescent Border tiles from Artedomus (internal/external wall to bedroom)

Internal walls: George Fethers and Co timber veneer; walling from Listone Giordano (hallway detail and study sitting nook)

Doors: Black Opaque door hardware from Pittella; custom doors by joiner

Flooring: Listone Giordano French oak flooring; Gan rug from Hub Furniture; rug from Loom; cement tiles from Bespoke Tile and Stone

Lighting: TossB wall path lights and Bocci outdoor

lights from Hub Furniture;

Weplight from ECC

Lighting and Furniture;

Tolomeo pendant from Artemide; Sempe pendant from Euroluce; Angel des Montagnes lamps; Agape lighting from Artedomus (bathrooms)

Kitchen: Maple timber veneer to sideboard and island table/bench; tiles from Signorino Tile Gallery; George Fethers and Co timber joinery; Hills and Mason black glass mirror; Maximum porcelain tiles from Artedomus; tiles from Bespoke Tile and Stone in herringbone mix

Bathroom: Oak cabinet and Fukasawa tapware from Rogerseller; Pittella hardware; Agape fittings from Artedomus

Heating and cooling:

Jetmaster fireplace; fully ducted reverse-cycle refrigerated airconditioning

Other: Dining table, chairs, sofa, bedroom rug and hallway hanging system from Hub Furniture; Ligne Roset and Cult occasional tables; Gervasovi bedside tables

Floor area

411.5 m² site
197 m² ground floor
197.7 m² first floor

Time schedule

Design, documentation:

6 months

Construction:

12 months

Francis Street HOUSE by ME

• GOLD COAST, QLD •

Presenting a curious, dark exterior to the street but with flowing light-filled spaces inside, this generous family home is made from equal helpings of inventiveness and restraint.

Words by Sheona Thomson
Photography by Toby Scott



- 01 When viewed from the street, the house appears as a dark box clad in compressed fibre cement sheeting and striped with battens.



02 Once inside, any memory of the serious, dark exterior is replaced with generous light-filled, open interior spaces.



The sunbelt of Queensland's Gold Coast forms Australia's sixth-largest city. While glittery apartment towers rise from the dunes and distended "blingy" mansions sit pompously on canals, the most noteworthy architectural endeavours of recent times hark back to the inventiveness of an earlier era; to mid-century modernism and to the informal simplicity of fibro beach shacks. The heritage of the city and its neighbourhoods in these terms is unquestioned, but rapidly disappearing as the drive to maximize property values erases these charismatic yet unaffected examples of beachside buildings. It is inspiring to find in the Francis Street House, located metres from the open surf, such authentic modesty and restraint in the design for a large family home.

Architect Matthew Eagle grew up on the Gold Coast. His professional practice has transformed his easy familiarity with the suburban landscape and its modern history into an attentive contemporary manifesto for building. His is an approach that knowingly references the past through the techniques of the present.

For the Francis Street House, Matthew carefully formed a

defensive yet responsive solution. An arguably sober structure when rendered in the clarifying coastal light, the house is a dark box clad in compressed fibre cement sheeting and striped with battens that provide shadow to deeply emboss and texture the surface. The southern and eastern faces host boxes of white-painted fibre cement panels; projections that contain and shade the window openings. The south-most face houses a well-proportioned opening made from a combination of glazed and solid panels, and along the east is a longer ribbon of this same combination. The windows are off-the-shelf components but when set in the fibre cement panelled box and partnered with the solid panels of citrus hues of mid-century beach modern, any ordinariness is sublimated.

The streetscape is a muddle, assembled over time. Scaleless carports jostle at boundaries, poor neighbours to the bold divulgence of unfenced front yards that share the strip. Matthew opted to replay a simple contextual pattern of address. Interlocking with a modest lawn, the driveway of thin concrete tracks straddling a wider centre strip leads from the footpath to disappear under the almost

03 The plywood of the kitchen's island bench is reflected above in the bridge between the sleeping quarters.



04 Bounded on one side by the dwelling's batten-clad exterior, a grassy court leads to a swimming pool, offering a private spot to relax.



05 The glazed eastern edge of the living space is stepped back to receive protection from the overall building form.




imperceptible inscription of tilt-up panel in the front elevation. The secretive black box recedes in its concession to openness, absorbing the effects of off-street parking. In counterpoint, a delicate and layered white-painted fence set on a blockwork base steps up to the limits of the site.

The house is set as closely as allowable to the western boundary, pulled away from the neighbouring property to the east, in part for defensibility but also for aspect. Entry on foot is concealed from the street. A hint of a pathway landscaped like a beach track leads around the corner and along the western edge, to a door at the midpoint of the building form.

Entering the house, the memory of the sober box dissolves in the realization of a light-filled, generous and flowing interior space. Through the front stable door (the surprise of a standard door bisected), space opens above to the full height of the dwelling. Here, the clear-finished plywood stair that leads up to bedrooms is designed to offer a space of functional circulation along with the volume for climatic relief, but also for play and display: every second tread in the lower half-flight is drawn across to form stepped platforms. At the half landing, another pause suggested by a boxed banquette could be a place to sit, or another plinth for display. A plywood bridge disburses to the upper-level bedrooms and bathrooms spanning the void over the entry, and is naturally illuminated by a plywood-lined light well.

Back on the ground floor, a right turn from the entry leads to the laundry and garage, while a left turn leads through to the open living, eating and kitchen area. This bright white volume opens on two sides to the outdoors – to the west is a narrow strip of garden that elbows into a utility space at the rear of the home; to the east, a grassy court that leads to a swimming pool. The glazed eastern edge of the living space is stepped back such that it receives its protection from the overall building form. The strategy of climatic control through subtle projections and deep recessions to protect openings is effective and aesthetically smart.

The interiors are elegant in their restraint: taut plaster walls and ceilings, with clear-finished concrete floors on the ground level and glossy ply floors upstairs. Ply also highlights the staircase space and the bridge between sleeping quarters, separating a cute combination of two bedrooms and shared breakout space and bathroom to the south, and parents' bedroom and seamless dressing and bathing suite to the north.

This house is the outcome of five years of toing and froing between client and architect as designs were reworked and details refined. An inventive prudence determined the form, material and detail of the house; making things special, mindful of means. Francis Street House offers noteworthy lessons to homebuilders in any setting, as the clarity of the result arises out of an impressively subtle understanding of context, climate and construction. 

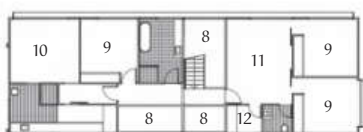
06

06 The plywood stair that leads up to bedrooms is designed not only for circulation, but also for play and display.

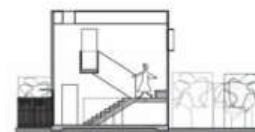
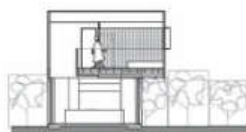


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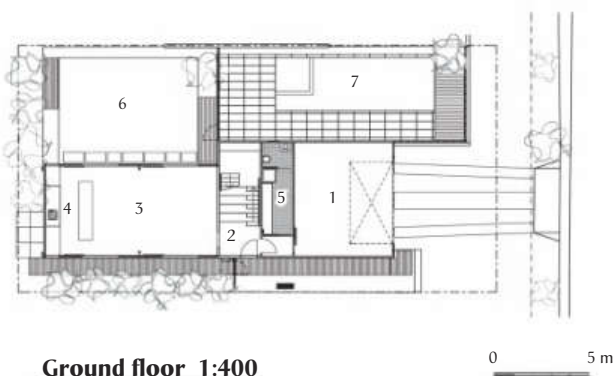
07 A ply-lined light well illuminates the void over the entry.



First floor 1:400



Sections 1:400



Ground floor 1:400

- 1 Garage
- 2 Entry
- 3 Living
- 4 Kitchen
- 5 Laundry
- 6 Courtyard
- 7 Pool
- 8 Void
- 9 Bedroom
- 10 Main bedroom
- 11 Rumpus room
- 12 Store

08 The home's southern and eastern sides host boxes of white-painted fibre cement panels that contain and shade the window openings.



Architect

ME

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mearchitect.com.au

Practice profile

A studio-based practice that emphasizes design and research as the primary elements in development.

Project team

Matthew Eagle

Builder

Innova Projects

Consultants

Engineer: Mark Traucnieks
Consulting Engineers

Products

Roofing: Lysaght Trimdek in Colorbond Ultra in 'Surfmist'

External walls: CSR Cemintel sheet in painted finish

Internal walls: CSR Gyprock plasterboard in painted finish; DMK Forest Products Class B plywood

Windows: Vantage glass windows in white powdercoat; CSR Cemintel sunshades

Doors: Vantage windows in white powdercoat; Lockwood handles

Flooring: DMK Forest Products Class B plywood

Lighting: Beacon Lucci hanging globes, LEDlux uplights and Envirolux downlights

Kitchen: Laminex joinery in 'White' and DMK Forest Products Class B plywood; Caesarstone benchtops in 'Pure White'; Bosch appliances

Bathroom: Caesarstone benchtops in 'Pure White'; Caroma Midas tapware

Other: Benzini concrete pavers in acid-wash finish

Floor area

407 m² site
260 m² floor

Time schedule

Design, documentation:

11 months

Construction:

9 months



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01



01 **Markilux 6000 awning**

Offering a variety of design options, the Markilux 6000 awning (pictured is Uber Cocoon) features unique folding-arm technology. The elbow joints have a tear-resistant bionic tendon made from high-tech fibres for optimum power transference to the front profile and virtually noise-free operation.

markilux.com.au

02



02 **Swing Me lounge chair**

Part of the Swingrest collection designed by Daniel Pouzet, the Swing Me lounge chair has a wraparound backrest that provides an inviting, cosy spot to relax. With an aluminium frame, the Swing Me lounge chair comes in natural or chalk fibre and can be hung from a single point for a rotating swing experience, or from two points for a back-and-forth movement.

dedon.de

cultdesign.com.au

03

03 **Library Chair**

Originally designed by Børge Mogensen in 1957, Stellar Works' Library Chair is based on the designer's wish to create "furniture for all." It is characterized by a clean-cut, refined design and is ideal for use in contemporary outdoor spaces.

livingedge.com.au

03



04

04 **Equinox fire**

Featuring a long line of flame down the centre of a fibre cement table, Equinox is ideal for outdoor entertaining areas. The decorative stones set around the burner can be customized, or it can be left as is for a minimalist look. Equinox is a collaboration between EcoSmart Fire and Brown Jordan.

brownjordanfires.com.au

04



05



05

05 **Cottage structure**

Designed by Patricia Urquiola, Kettal's Cottage is the perfect spot for unwinding. The tent-like structure works well by the pool, on the porch or in a quiet spot at the bottom of the garden. Side panels and roll-down covers offer versatility of use, providing privacy when desired.

kettal.com

06



06

06 **PT100 frame and roof system**

The PT100 freestanding timber frame and retractable roof system is a modern interpretation of the classic cabana. With a tilted roof and a fixed frontal gutter, it can be enclosed using motorized or manual retractable screens, sliding glass doors or shutters to create an outdoor room.

corradi.com.au

07



07 **Hamp armchair**

Part of the Point outdoor furniture range, the Hamp armchair is made from durable materials that are UV, water and stain resistant. The chair is available in a natural colour palette that is ideal for outdoor living. The range also includes a side table, a coffee table, a dining table, a dining chair and a two-seater lounge.
domo.com.au

08



08 **Grid sofa**

Designed by Henrik Pedersen, the Gloster Grid outdoor sofa is now available with a frame in the colour 'Meteor' and cushions in 'Granite.' Grid has water-safe nautical cushion technology and teak tabletops. Its clean lines and modular elements create a cosy lounge with a contemporary look.
coshliving.com.au

09

Garden Tower planters

Designed by Gordon Tait and manufactured in Melbourne, the Garden Tower plantable boxes can be used individually or stacked together to create a planted (or non-planted) wall. They are made of powdercoated aluminium, in a range of colours, with an acrylic inner liner.
madebytait.com.au

09



10

Mirto collection

Designed by Antonio Citterio, B&B Italia's Mirto collection of outdoor table and chairs (pictured with Vitra's Eames House Bird) are an expression of stability and elegance. The folding armchair revisits the classic shape of the director's chair, with precise details.
spacefurniture.com.au

10



11



11

Bollyhood Tandoor and Pizza Oven

Designed by Cameron Williams Pottery for Robert Plumb, the Bollyhood Tandoor and Pizza Oven uses the design principles of the traditional tandoor, reaching temperatures of almost 400 degrees. The model has been modernized by adding a pizza hood and stone, metal skewers and a tagine, making it ideal for backyard get-togethers.
robertplumb.com.au

12



12

Bombala Out range

Ross Didier's carefully considered design for the Bombala Out range celebrates the Australian lifestyle. The furniture includes armchairs, bar stools, lounge chairs and tables, all made from stainless steel and powdercoated in a choice of colours.
didier.com.au

VIEW FINDER

01



01

Series 618 cavity sliding door

Clean, bold and architecturally inspired, the Series 618 cavity sliding door is part of Architectural Window Systems' Vantage range. It can be installed with a flush sill for a seamless transition between inside and out. The panels can slide straight back into a cavity, leaving an uninterrupted opening, and the system can be reconfigured into a corner door.

awsaustralia.com.au

02



02

New blind colours

Verosol has expanded its Originals Collection fabrics to offer a vibrant palette of thirty-six colours. Featuring a metallized backing, fabrics in the Originals Collection provide outstanding heat and light reflection to create a comfortable interior environment and help save energy.

verosol.com.au

03

Wire-free motorized blinds

Somfy's wire-free motors enable homeowners to have motorized interior blinds without the need for an electrical connection, meaning it is easy to manage natural light effectively and create the desired atmosphere.

somfy.com.au

03



04

EcoLite Plus skylights

Available in custom, modular or single units, the EcoLite Plus skylight has extremely high light transmission with very low solar heat gain. The outer pane is made from a low-iron-content glass, which provides colour-neutral light transmission. The laminated inner glazing pane reduces UV radiation by 95 percent.

belleskylights.com.au

04



05



05

Adjustable Lift-Off Hinge

The Adjustable Lift-Off Hinge from Trend Windows and Doors makes it easy to adjust sticking doors by up to three millimetres, both vertically and horizontally, when a home experiences subtle ground and foundation settling over time. An allen key is all that is needed to release and adjust the door.

trendwindows.com.au

06



06

Glazing by Bent and Curved Glass

Bent and Curved Glass grey-tinted and clear toughened curved glass, produced as double-glazed units, can be used to maximize the U-value and solar heat gain coefficient performance, while providing a unique curved aesthetic.

bentglass.com.au

07



07

Hinged Skylight

Keninnovations' Hinged Skylight enable homeowners to add a terrace without increasing the height of their home or obscuring neighbours' views. It can be used with a standard staircase as it offers adequate head clearance.

keninnovations.com.au

08



08

Maxivent louvre shutters

Combining the aesthetics of a venetian blind with the features of an external window shutter, Blockout's Maxivent extruded aluminium louvre shutters are a versatile, stylish shading system. Maxivent is operated by an electric motor, ensuring simple and smooth use.

blockoutshutters.com.au

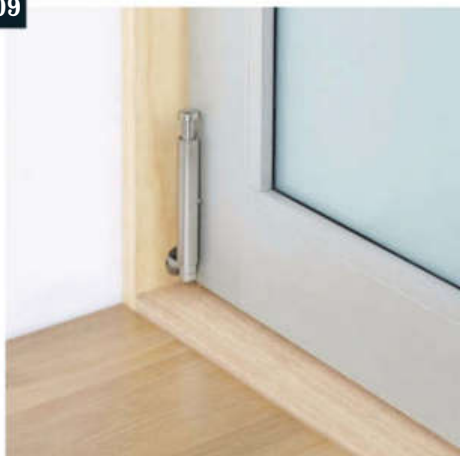
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Aluminium pivot door

Stegbar's Statesman Aluminium Pivot Door was developed in response to increased demand for pivot and wide-style doors in contemporary styles. The door combines a light weight with a unique vertical loading system that enables it to be quickly hung and adjusted. It features clean, sleek lines.

jeld-wen.com.au

09



10

Shading and control systems

Horiso's shading systems can be used in conjunction with its Climate Ready Control Systems to create a pleasant environment with soft light and protection from heat gain and solar glare. A switch control allows users to operate the blinds easily to suit their needs.

horiso.com.au

10



11



11

LightBridge glass units

LightBridge is a range of high-performance insulating glass units that allow abundant natural light levels without compromising energy efficiency. LightBridge has an exceptionally low U-value and is available in four standard colour/privacy combinations.

viridianglass.com

12



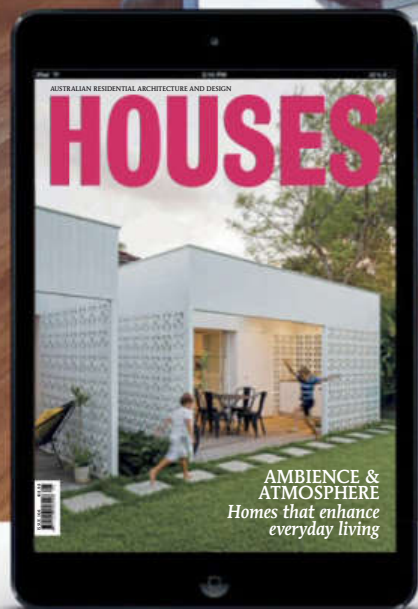
12

Louvre windows

Safetyline Jalousie louvre windows provide maximum crossflow ventilation along with security features and weatherproof seals. They are available in widths of up to 1400 millimetres, providing versatility in design.

safetylinejalousie.com.au

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Main image: Aireys House by Byrne Architects. Photography by Shannon McGrath.

MARIE CHRISTINE DORNER

• FURNITURE DESIGN •

01



02



03



01 Furniture designer Marie Christine Dorner.

02 The elegant ISO low table for Ligne Roset has a solid ash frame and a marble-effect ceramic stoneware top.

03 Phobos for Ligne Roset is a copper pivoting pedestal table named after the larger of two natural satellites of Mars.

04 The Koya desk for Ligne Roset is a refuge for "working, concentrating, reflecting, imagining."

05 The MCD sofa for Ligne Roset features eight types of foam to achieve optimal firmness and give.

04



05



Marie Christine Dorner's designs are characterized by moments of sharing and discovery, evidence of her talent for international collaborations with the use of local materials and techniques.

Words by Jill Pope

If you had to play the game of picking one word to sum up Marie Christine Dorner's designs, cosmopolitan would be one of the first to spring to mind. The French designer, whose work ranges from jewellery and small objects to furniture, interiors and, as she puts it, "almost architecture," has brought her distinctive "French touch" to a dizzying map of locations including Japan, Morocco, Malaysia, London, the Philippines and Azerbaijan.

Marie Christine describes her so-called "French touch" as radical concepts combined with an emphasis on materiality and details,


brought to life by access to the savoir faire in time-honoured crafts of local French artisans. This nuanced design approach is evident in the understated elegance of MCD, Marie Christine's eponymous sofa for Ligne Roset. The chair features eight different foams to achieve the optimal balance of firmness and give, and a slightly darker outer fabric to add visual structure to the lighter seat. In order to look comfortable from both inside and out, the points of the delicately quilted exterior are matched perfectly with the pincushioned interior.

Marie Christine's talent for international collaborations is combining this singular vision with local techniques, materials and craftspeople. Japan is a place she feels a particular affinity with. She lived there for a year early in her career and the culture continues to be a source of inspiration.

She designed one of her other recent pieces, a desk called Koya (which means hide-out in Japanese), after a recent trip

back to Japan, although it was also inspired by an antique Chinese day bed that she used to have in her studio. "It was really interesting to see [that] as soon as you were covered, you felt secure. I wanted to reproduce that in a small desk for the home. This is like a small universe that you can put in a big space," she explains.

A small, carved wooden bird perches on top of Koya to watch over your moments of escape, injecting elements of whimsy and nature into this contemporary cubby, which its designer calls "a little Japan." There is even an interpretation of the *tokonoma* – a formal element in Japanese interior design, a special shelf for displays of flowers or ornaments.

Perhaps one word isn't enough, but Marie Christine's cosmopolitan designs are certainly characterized by these small moments of sharing and discovery. Whether they draw on new techniques, new materials or simply new ideas, these pieces could only have been designed by a true world citizen.  dorner-design.com

01 Sawmill House sits
above a dam, the north
side opening to views
across the water.



Sawmill HOUSE by Archier

• YACKANDANDAH, VIC •

Created in the spirit of experimentation, this shed-like home is buried on one side and juts out into spectacular landscape on the other.

Words by Stuart Harrison
Photography by Ben Hosking



- 02 On arrival the new house is hidden, but further exploration brings an almost ruinous wall of concrete into view.
- 03 The roof of the verandah slides, retracting its fifteen-metre length to open the house to greater northern light.

What is at the heart of making a good house? Perhaps the act of “making” itself. The Sawmill House by Archier has been a journey, one between places and brothers, between intent and agility. Let’s travel up and around the Hume Highway to Yackandandah, in Victoria’s north-east region. The area is a mix of agriculture, forestry, tourism, food and wine; its heyday was the gold rush. Just on the edge of the modest town is its old sawmill, now a local artist’s compound and the site for a young family’s home.

The Sawmill House is a collaboration between its architects and owner-artist Benjamin Gilbert, whose medium is often large sculpture. Ben is brother to Chris Gilbert, one of the three young designers who make up the emerging architecture practice. Both Ben and Chris grew up in “Yack,” and the project is a return home for the skilled and hands-on brothers. The site is still a place of making – the former sawmill is now Ben’s sprawling workshop. On arrival at the site the informal collection of rural sheds and towers presents itself while the newcomer, the house, is hidden. An almost ruinous wall of concrete comes into view, with the front door and verandah end offering entry.

The house is buried on one side and on the other it opens up and juts out into the rolling landscape. It sits atop a dam, the north side opening onto views across the water and beyond. The orientation is perfect – open to the view on the north side, solid with small openings on the south side. Experimentation has been at the centre of this project, in terms of both materials and building systems. And while the house as prototype is a well-known idea, here there are some genuinely new ideas, and these come from traditional technologies rethought.


The first is material – large “waste” concrete blocks. These roughcast blocks are made from leftover concrete in the mixing truck after it returns to base. To avoid the concrete setting in the mixer it is poured into large forms and then sold after it has set, typically for retaining walls. The blocks are different colours based on the concrete mix used for a particular job, some with pigments; bits of red, for example, scatter these new walls. The crudely laid blocks are varied and textured, making a rich wall material free of artificialness. The walls are single skin and can support themselves without mortar – brute weight and size alone give them the strength. The contrast between the blocks and far finer materials makes the concrete read as rugged and shows the delicacy of other

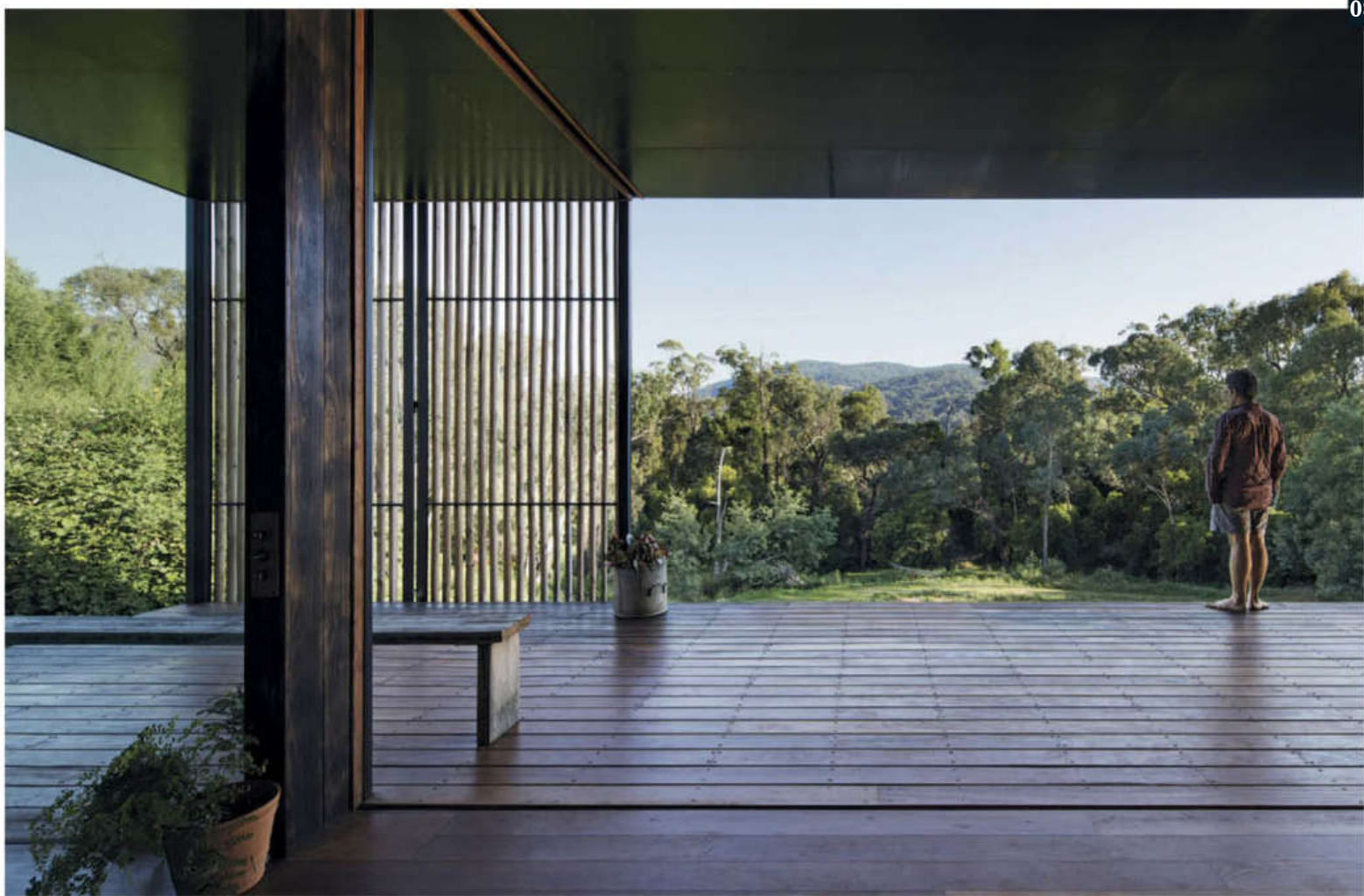
materials used. The house is both rough and smooth.

The second is mechanical – a lot of the house moves. The focus of this is the verandah. A traditional space of transition, this house reinvents the most Australian of spaces. The roof of the verandah slides – all of it – retracting its fifteen-metre length to open the house to greater northern light when needed. The verandah’s macrocarpa batten screen also opens up – one large section slides while the other pivots, unveiling the verdant view. This allows the reading of the landscape to change and further shades the verandah space in summer.

The main interior living space runs along the verandah, merging with it through the use of a giant glass sliding wall. Again this is a bespoke piece of engineering, with concealed chain track and electric motor designed and built by the brothers (with some help from the old man). The living space is lined with locally milled red stringybark boards on both floor and ceiling – an expanse of warmth above and below you. This is contrasted by the shining glass of the north wall and the shimmering brass-lined cupboards on the back wall. The rugged concrete blocks come inside on the west side, the fireplace sitting in front. The simple kitchen integrates and unfolds onto the living space, while the compact bathroom buries itself into the wall further along, in the more private side of the house.

The house’s single bedroom moves also. The entire east wall is a glass pivoting door that opens onto the walled, grassed courtyard, a wonderful sheltered space that is also bounded by the robust concrete blocks. The planning and the courtyard recall the work of Ludwig Mies van der Rohe, who reinvented what a house might be with the Farnsworth House, Tugendhat House and a series of brick courtyard houses. Mies van der Rohe engaged at a component level – architecture for him was “building art.” His was a language of restraint but rich spatially, with walls and screens inside and out. The palette here is more textured, more agricultural but just as clear.

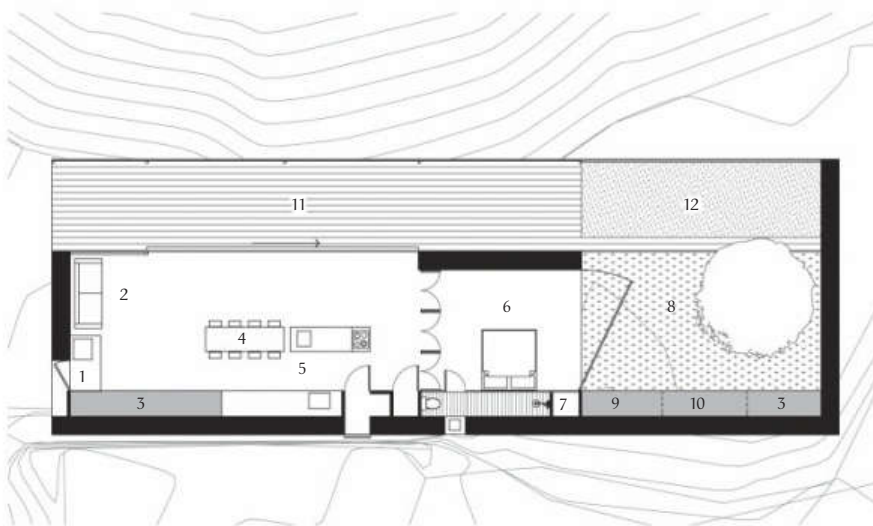
The spirit of experimentation here played out during construction, during which time systems were invented and the design evolved. This wasn’t a traditional building contract situation; the familiarity of people involved allowed an overlay of endeavour and separations between designer, builder and client were blurred. Everyone was in the same boat. This rare occurrence has been fully exploited – the making of this house was born of the understanding of site, innovation and hard work. 



04



05



Plan 1:250

0 5 m



Section 1:250

- | | | |
|----------|----------------|--------------|
| 1 Entry | 5 Kitchen | 9 Water tank |
| 2 Lounge | 6 Main bedroom | 10 Services |
| 3 Store | 7 Robe | 11 Deck |
| 4 Dining | 8 Courtyard | 12 Sandpit |

04 On the more private side of the house, the compact bathroom buries itself into the wall.

05 Featuring shimmering brass-lined cupboards, the simple kitchen unfolds onto the living space.

06 The entire east wall of the bedroom is a glass pivoting door that opens onto the courtyard.

07 The living space is lined with red stringybark boards on both floor and ceiling, the rugged concrete blocks coming inside on the west.





08 The planning and the courtyard recall the work of Ludwig Mies van der Rohe, who reinvented what a house might be.

Architect

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330 Park Street
Carlton North Vic 3054
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hello@archier.com.au
archier.com.au

Practice profile

A small, flexible design studio that engages in the making of objects and space.

Project team

Chris Gilbert,
Benjamin Gilbert

Builder

Archier with Benjamin Gilbert

Consultants

Engineer: Don Moore
Associates

Landscaping:
Agency of Sculpture

Furniture:
Archier Studio, Agency
of Sculpture

Products

Roofing: Lysaght Klip-Lok
roof decking in black

External walls: Baxters
Concrete reclaimed concrete
blocks; macrocarpa timber

Internal walls: Brass-clad
joinery by Archier in apple
cider vinegar finish; Baxters
Concrete concrete blocks;
red stringybark and narrow-
leaved peppermint timber
walls by Corsair Sustainable
Timbers

Windows: Timber windows
by Archier and Agency of
Sculpture in burnt/tung-oil
finish; Reflex Glass glazed
units

Doors: Custom door
hardware in brass and
custom doors in burnt/tung-
oil finish, both by Agency of
Sculpture

Flooring: Red stringybark
and narrow-leaved
peppermint timber flooring
in tung-oil finish by Corsair
Sustainable Timbers

Lighting: Highline timber
light, Highline brass light and
Hex downlight, all by Archier

Kitchen: Brass joinery by
Archier; island bench in mild
steel by Agency of Sculpture

Bathroom: Custom
copper sink; raw steel toilet
roll holder by Agency of
Sculpture; timber shower
base in tung-oil finish by
Archier; chrome taps

External elements: Whale
lawn sprinkler in stainless
steel by Agency of Sculpture

Other: Custom furniture
throughout by Archier and
Agency of Sculpture

Floor area

4500 m² site
90 m² floor (internal)
160 m² floor (with decks)

Time schedule

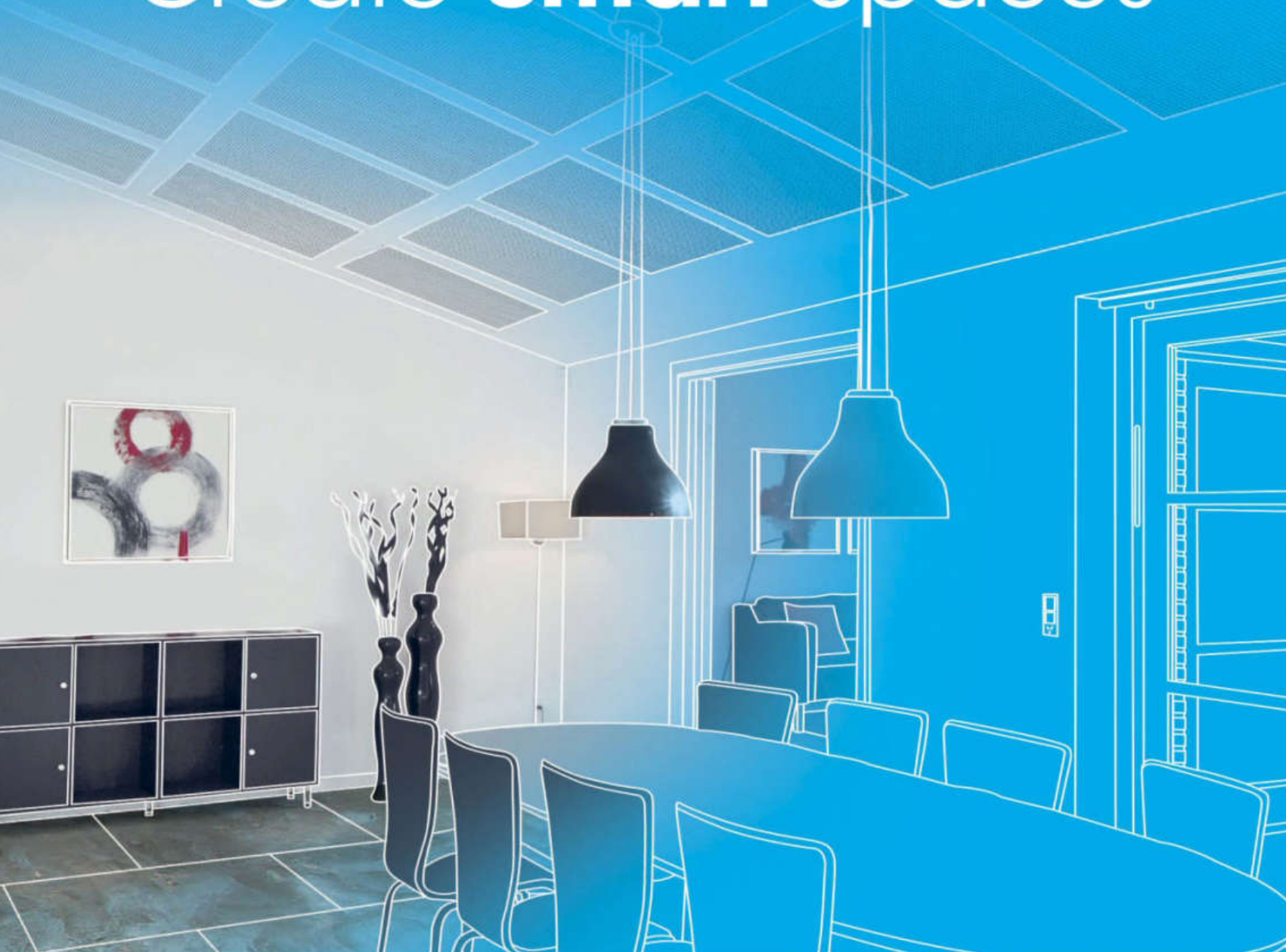
Design, documentation:

1 month

Construction:

12 months

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KNAUF

01 Remnants of something that was once more solid can be seen in the covered court, complete with a fireplace and landscape of brick ledges.



Project ZERO by BVN

• BRISBANE, QLD •

A postwar house has been renovated and extended to create a functional family home that embraces the Queensland climate and makes a memorable statement about sustainability and re-use.

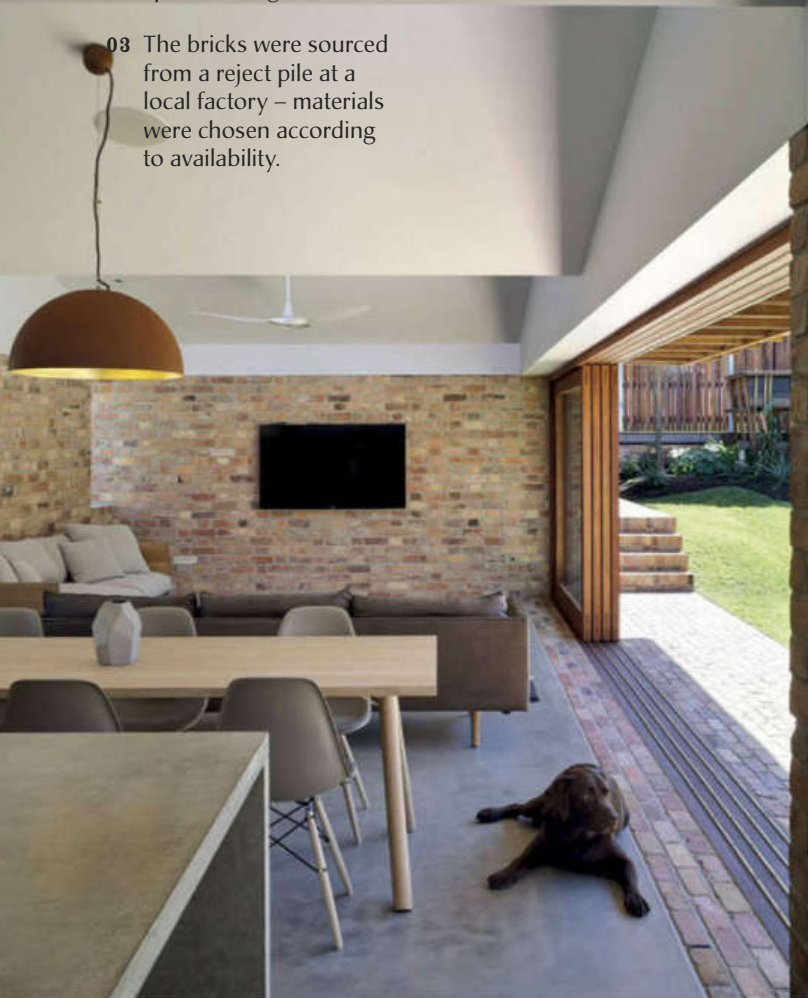
Words by Margie Fraser

Photography by Christopher Frederick Jones



02 The exterior brick paving is flush with the interior's concrete floors, making the transition between indoor and outdoor spaces ambiguous.

03 The bricks were sourced from a reject pile at a local factory – materials were chosen according to availability.



Project Zero started with a proposition that soon evolved into a profoundly collaborative process. The clients, a couple who run a construction and property firm, were searching for an old home to renovate for their young family to live in. The idea was to use the project as a benchmark for future developments that showcased a sustainable re-use agenda and would help to establish the firm as an expert in zero energy consumption. (The Zero moniker is a pun on the firm's energy-consumption aspirations as well as the project's inaugural status.) As with many homebuyers in Brisbane, the romance of the old Queenslander had taken hold, and their search had been focused on colonial homes in inner suburbs. Financial and climatic realities eventually undermined the dream.

As architect and BVN principal Brian Donovan observes, "Old Queenslanders are not a value proposition." Elegance and charm aside, the exigencies of the subtropical climate are not well catered for between their thin-skinned walls and gloomy inner rooms. Brian was employed by the clients to assist in finding a solid home that could be re-used and developed with the "zero" agenda in mind. It was a case of form follows function, where aesthetic decisions were

secondary to the practical brief. Brian's eyes turned quickly to the more pedestrian postwar housing stock that fills the "second ring" suburbs of Brisbane. While inner-city cottages are now unaffordable for a majority of new purchasers, the less gentrified next ring of 'burbs offers humble timber homes on wide blocks of lawn. They are fast becoming the new hip.

"The homes are inherently valuable, with their hardwood floors and walls, and solid roof forms," says Brian. "So many rooms in a home need only be conventional and ordinary, so these spaces can be utilized without much change."

Moreover, the site is slightly elevated in a quiet suburban street and enjoys a northern aspect. In typical format, the home sat like an island in the centre of its eight-hundred-square-metre block. The first intervention was moving the existing house to the rear of the site. This released a tract of land at the north and east. A new wing was added along the western edge, connected to the original dwelling at the ground plane. The L-shaped plan opens to generous garden courtyards, a forest and an emblematic outdoor room.

The transition between indoor and outdoor spaces is ambiguous,



with the outdoor brick floors penetrating the interior, flush with its concrete floors. Glazed walls slide away to connect the two spaces, and deep eaves wrapped in staggered timber battens form a protective parapet around the central space. The covered outdoor fireplace and landscape of brick ledges appear as suggestive remnants of something once more solid. Beyond the room, a pool sits on the next ledge. A long vine-encrusted trellis bisects the garden and separates the lower, grassed court from an upper level of planted forest. A timber arrival deck on the street edge allows for surveillance of all the different levels, materials and ecosystems at once.


The new western wing, accommodating living, kitchen, office and dining areas, sits under a sawtooth roof. Solar cells were installed on each of the roofs, which tilt their faces to the northern sun. Gentle southern light filters into the glazing on the vertical sides. The form is a neat reference to the industrial context of the neighbouring area, which boasts a plethora of similar forms.

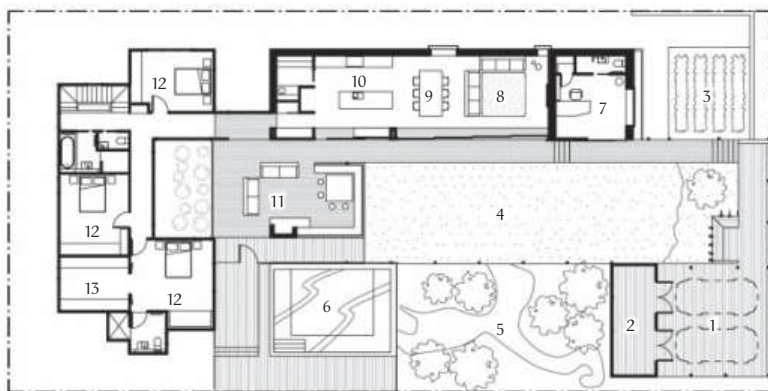
The main attempt at thermal control is made through the use of double-cavity brick. The thermal mass of the walls and the ability to seal up the spaces allow for more thermal control than

spaces that breathe and leak air. “The Germans are the leaders in this area,” says Brian. “Reducing energy consumption through utilizing contained volumes that you can adjust within is an agreed paradigm.”

Windows on the western wall appear carved out of its thickness, their glazing and timber surrounds sitting proud of the exterior. Skylights pierce through at key moments.

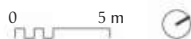
Material choices were made with reference to availability rather than aesthetics. The bricks were sourced from second-hand cast-offs discovered at the Boral factory. Their mottled surfaces had sent them to the reject pile. A laying pattern was determined that minimized the number of cuts required. The bricks’ coarseness and stippling is a moment of celebration in contrast to the refinement of the rosewood timbers placed judiciously around the building.

The project began and endured with a determination by both owner and architect to “get it right.” Part of the process involved the education of a group of young architects in the firm who could experience and learn from the builder, and vice versa. The collaboration has resulted in a beautifully functional building. 

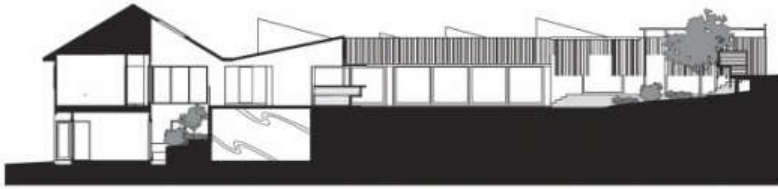


- 1 Carport
- 2 Store
- 3 Vegetable garden
- 4 Lawn
- 5 Garden
- 6 Pool
- 7 Office
- 8 Lounge
- 9 Dining
- 10 Kitchen
- 11 Outdoor room
- 12 Bedroom
- 13 Robe

Plan 1:400



05 The existing postwar home has been re-used and developed – it was moved to the rear of the site, freeing up land to the north and east, and a new wing was added at the west.



Section 1:400



06 The roofs tilt towards the northern sun, each one fitted with solar cells.

Architect

BVN

Level 4, 12 Creek Street
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+61 7 3852 2525
brisbane@bvn.com.au
bvn.com.au

Practice profile

An architecture practice recognized for its broad range of building typologies, including innovative residential and public buildings.

Project team

Brian Donovan, Michael Hogg, Nick Flutter, John Shankey, Chi Tang, Rachel Wardrobe

Builder

Apollo Property Group

Consultants

Environmental engineer: SEED

Landscape designer: Steven Clegg Design

Structural engineer: Westera Partners

Products

Roofing: Lysaght Custom

Orb in Colorbond 'Dune'

External walls: Austral Bricks recycled bricks

Internal walls: Austral

Bricks recycled bricks; plasterboard in Dulux

'Peplum Half'; no-VOC paints from Ecolour Paints

Windows and doors:

Custom windows in New Guinea rosewood from Allkind Joinery and Glass; timber coated with Cedar Bluff Organ Oil

Flooring: Austral Bricks recycled bricks; polished concrete; blackbutt decking from Kennedy's Timbers; recovered floorboards, polished

Lighting: Lights from Megabay; outdoor pendant from Pop Concrete

Kitchen: Miele oven, cooktop and rangehood; Astra Walker tapware; cabinets from Superior Cabinets and Design; benches from Pop Concrete

Bathroom: Astra Walker tapware; Parisi toilet; Villeroy and Boch basins; Grohe shower fittings

External elements: Austral Bricks recycled bricks

Other: Couches from Jardan; outdoor stools and couch from Mark Tuckey; outdoor table from Kira and Kira; beds and kitchen stools from Green Cathedral

Floor area

800 m² site

250 m² floor

Time schedule

Design, documentation:

11 months

Construction:

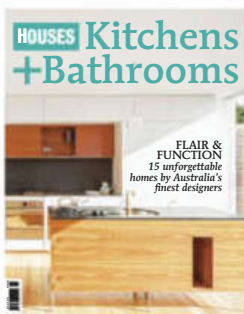
16 months

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Kitchen by Smart Design Studio / Photography by Sharrin Rees



01 The dine-in kitchen, lit by plenty of daylight, is the hub of family life and serves as a flexible multi-tasking area. Photograph: Alicia Taylor.





West End COTTAGE by Vokes and Peters

• BRISBANE, QLD •

Imaginative elements that all do more than one thing allow the careful but confident transformation of a tiny worker's cottage into a contemporary family home.

Words by Sheona Thomson

Photography by Christopher Frederick Jones and Alicia Taylor

If you follow social media for architectural inspiration this house by Vokes and Peters may seem familiar. From April 2012 until May 2014, Caroline Novinc, mother of four young boys, publicly shared the process of house-building on her blog *West End Cottage: Worker's Cottage Renovation*. The outcome is an informative record of insight into the process of building a family home with an architect. And although the blogged story seems to have concluded, life goes on in the micro-chronicles of Instagram to the two-thousand-plus followers of @westendcottage.

In an interesting story-based parallel, the architects themselves employ a process that they call the "narrative brief," through which they enquire deeply into client expectations. This story sharing provides the imaginative foundation from which the architects can refine and detail an elegant economy of space in solutions that meet the client's requirements. Architect Aaron Peters explains how using richer descriptions of life in a home can identify the redundancies in a schedule of rooms: "Sitting room, media room and rumpus room might all actually mean the same room and require the expense of only one well-designed space rather than four separate and under-utilized spaces."



02 The black battening on the lower half of the cottage front references the new black pavilion to the rear. Photograph: Christopher Frederick Jones.

03 Beyond the scullery, the cottage steps down half a level, forming an open terrace and the base for a pavilion. Photograph: Christopher Frederick Jones.



There is justifiable delight to be found in Vokes and Peters's distinctive and maturing language of building – in the inventive spatial relationships, refined material combinations, politely expressive motifs, memorable exploits in black and white, and attentive bravura with brickwork. In the way that ideas bloom in time and across projects, this design has kin in earlier work. Most obviously it is reminiscent of the Four-Room Cottage (see *Houses* 86), which was a touchstone for the clients of the West End Cottage. Both cottages exemplify how an astonishing economy of space can create an expansive experience of dwelling that feels much larger than its poised footprint.

The architects' continuing affection for the cottage type is evident in the careful refiguring and expansion of space to achieve most with least. It was significant to both client and architect that the "public" living areas remain in the original cottage. With minimal alteration to the fabric, all but one of the former rooms has been repurposed.

Demolition of a lean-to at the rear of the building made way for

two new rooms. The extended cottage steps down half a level to meet its complement in a brick plinth. Located on flat land not far from the Brisbane River, the plinth is elevated above projected flood levels, forming an open terrace and the base for a pavilion for the boys. A breathing interval between enclosed forms, the brick court strikes up a chimneyed gable wall against the sky and steps down to lap the green of the lawn. The material receptivity of the surfaces, expressed in four blends of brick cast, sends northern light into the south-facing spaces of the house.

Like lines on an invisible musical stave, axes are drawn through the whole composition to build connection within the cottage and beyond to the pavilion and garden. The cottage-typical central axis is maintained, terminating in the new terrace wall. Behind the single skin of the main bedroom wall, a more intimate axial narrowing reaches through the parents' suite into the sky-lit bathroom (which occupies the former location of the kitchen).

Another alignment flows from front to back through an enfilade




04 The new pavilion has the charm of a child's drawing of a house. Photograph: Christopher Frederick Jones.

of public rooms and scullery. The sitting room is all repose. A banquette reclines the width of the room beneath the window to the street. Fine joinery fills the eastern wall, contriving a new sense of depth for the thin cottage construction.

The habitual focus of family life, the dine-in kitchen, is central. Diagonal to the television room and Caroline's writing alcove, it is the ideal hub for family multi-tasking. Partnering the "show" space is the scullery, which extends southwards to a beautifully formed threshold to the brick terrace. This little volume warrants attention for cherishing the simple pleasure of inhabiting the in-between, of sitting on the edge of things and nostalgia for "the back stairs." Painted black, the threshold participates in relationship to the new pavilion set on the plinth, figuratively interlocking the two elements at this crossing.

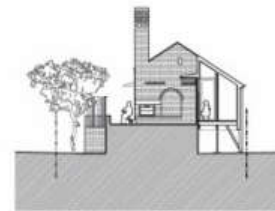
The boys' pavilion has the charm of a child's drawing and is joined to the main house by the spine of an amenities corridor. The design of the sleeping arrangements took some resolution,

concluding with the idea that sharing would enable a more generous arrangement. The sense of space and connection in this mini-house world is wonderful. The boys' rooms are lofty and light-filled, ceilings coincident with the gable roof. It's easy to imagine the flourishing of child-centred sociality here as boys play around the circuit into the garden, traversing the folly fragments of brick stairs and part walls that gently formalize the larger landscape.

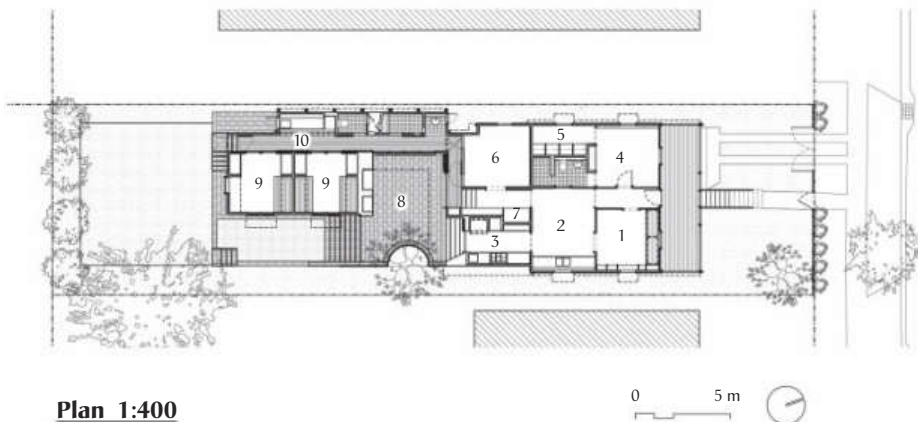
From its beginning as a tiny worker's cottage, now transformed into a contemporary home for a family of six, it's remarkable that the finished footprint of enclosed space is so small (by any standard, not only the bloated preferences of today). Characteristic of Vokes and Peters is an architecture that works hard in the service of the lives it shelters and supports. In this home, space and form are distilled into a whole that is more than the sum of its parts, built from imaginatively expansive elements that invariably do (or enable) more than one thing. The West End Cottage is exemplary in this regard, a beautifully composed building vitalized with possibilities. 



Section 1:400



Section 1:400



Plan 1:400

- 1 Sitting
- 2 Dining/kitchen
- 3 Scullery
- 4 Main bedroom
- 5 Robe
- 6 Living
- 7 Study
- 8 Terrace
- 9 Bedroom
- 10 Laundry



- 05** Fine joinery fills the living room's eastern wall, contriving a new sense of depth for the thin cottage construction. Photograph: Christopher Frederick Jones.
- 06** The laundry runs along the lineal axis of the new pavilion, much as the scullery does in the original cottage. Photograph: Alicia Taylor.
- 07** A sideways glimpse from the study nook offers a view to the brick terrace. Photograph: Alicia Taylor.

Architect
Vokes and Peters
 (with Owen and Vokes and Peters)

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mail@vokesandpeters.com
vokesandpeters.com

Practice profile

An architecture practice specializing in boutique residential, commercial and institutional projects, furniture design and teaching. Vokes and Peters has undertaken projects in Brisbane, Perth, Sydney, Melbourne, and regional Queensland and New South Wales.

Project team

Stuart Vokes, Aaron Peters,
 Kirsty Hetherington

Builder

Robson Constructions

Consultants

Engineer: AD Structure

Products

Roofing: Lysaght Custom Orb sheeting with bulk Bradford insulation
External walls: Scyon Linea weatherboard in Resene Cool Colour 'Black' and Dulux 'Whisper White'; PGH Bricks bricks in 'Macarthur Mix,' 'Blackett,' 'Mowbray Blue,' 'Black and Tan' and 'Copper Glow'
Internal walls: CSR plasterboard in Dulux 'Whisper White'
Windows and doors: Allkind Joinery and Glass custom timber windows and doors
Flooring: Blackbutt boards in Whittle Waxes finish
Lighting: Modular Nude wall light; Modernica George Nelson Bubble lamp

Kitchen: White laminate fronts in flint finish; marble benchtops; stainless steel benchtops; Fisher & Paykel ActiveSmart fridge; Bosch fully integrated dishwasher; Smeg oven and hob; Perrin & Rowe Oberon tapware
Bathroom: Bluestone hexagonal mosaic tiles; Ram Tapware Park tap set

Floor area

405 m² site
 180 m² floor

Time schedule

Design, documentation:

6 months

Construction:

7 months

Working with AN ARCHITECT

Vokes and Peters has transformed a tiny worker's cottage into a contemporary home for a family of six. The client, Caroline Novinc, shares some thoughts on her experience of working with an architect.

Photography by Christopher Frederick Jones



01

Could you tell us a little about your family and your background?

We are a family of six, with four boys aged eleven years and under. We bought our worker's cottage in inner-city Brisbane back in 2007. Remarkably, the house, which was built pre-1927, was still in its original condition.

02

Why did you decide to engage an architect?

We decided that if we were going to throw a large sum of money into a renovation, we wanted to get it right. There were a number of site-specific building and design regulations and constraints to consider, and working with an architect

with local knowledge and experience definitely helped us work through these complex issues.

03

How did you discover Vokes and Peters?

While searching for a suitable architect, I also looked at other alteration and addition projects on small lots that appealed to me. At the time, Four-Room Cottage by Owen and Vokes and Peters's (now practicing as two separate firms, Vokes and Peters and Owen Architecture) had recently been completed and was appearing in almost every publication going around. I really liked the small but detailed design and the palette of materials that was used. I had seen a number of their earlier projects prior to this, so the practice's name was not new to me. After our initial meeting with the architects, I knew they were the right people for us.

04

What was your brief?

We wanted to retain the traditional elements of the existing dwelling and to ensure that any addition would be respectful to the original character of the house. The design had to accommodate a family of six; however, we wanted a modest footprint (on an already small lot) in order to maintain a decent amount of outdoor space for the children.

Another important element of the brief was to reconcile the disengagement of the living areas from the garden – high-set Queenslander houses are notorious for this challenge. Plenty of storage was another requirement and, of course, it had to fit within our budget.

We started off by going through a masterplanning exercise, where the architect put together a number of different schemes based on our brief. From there, we chose the one we liked best – the courtyard scheme with the outdoor fireplace won me from the get-go.

05

How did you prepare for your first meeting with the architect? Had you done some research into what you were looking for?

Vokes and Peters was the third firm we had engaged, so I had already been through the process of putting together a brief for previous projects. What I found most beneficial, however, was that they asked questions about how we lived. As a mother of four, the functionality of the home was more important to me than how many rooms I thought I needed. Clever storage, a well-equipped kitchen, easy-to-clean spaces and low maintenance requirements were all high on the agenda. As you can imagine, living with four young boys means noise is also an issue, so I was happy to retain the cellular spaces in the original cottage that make up our living areas – open plan does not work for our family.

06

Is the result achieved by working with an architect what you expected?

The end result surpasses what I ever expected! When we first thought about how our renovation would look, we imagined that the bedrooms would be housed in the four rooms in the original house at the front of the site, with the living areas in a contemporary addition at the rear. Our architect's proposal was quite the opposite – keep the public rooms, or living areas, at the front and add a children's bedroom wing at the rear. As it turns out, this scheme works really well. Our living areas face north, we have a great connection with the street and we've gained extra outdoor space by reactivating the front verandah, which is the perfect spot to sit and watch the world go by.

The quality of light internally is really lovely and the clever spatial planning makes the home feel so much larger than it is. But the feature that I love the most is our internal courtyard, which is sandwiched between the house and the new children's wing. Its brick construction (both the floors and walls) includes an outdoor fireplace with a towering chimney that is the centrepiece of the design. The inclusion of plenty of private outdoor space and the architects' ability to capture the best aspects of the surrounding landscape from within the home shows the practice's high regard for the natural environment and the importance they place on designing a home that stimulates all the senses.



07

Did you have much involvement in the progress on site?

As it turned out, I managed the contract administration during the construction phase, which consisted of fortnightly meetings with the builder and our architect. Fortunately we were living nearby and I had a very good relationship with the builder, so any issues that did arise were sorted out quickly and efficiently. Despite some stressful times, I actually enjoyed playing a hands-on role during the building phase and watching the house come together.

08

What advice would you give someone who is thinking of using an architect? And would you engage an architect again?

Do your research. Architectural magazines, the internet and social media are great sources of inspiration. Find an architect whose projects you absolutely love. Find someone whose design philosophy is in line with yours. Meet with them and, if possible, look at their work and talk to their previous clients. Go with your gut instinct and ask yourself if you can work well together. You will spend countless hours on the phone and in meetings so you want to be sure that you will have a great working relationship. Would I use the same architect again? Absolutely!



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STUDIO

THIS WEBER

• FURNITURE DESIGN •

01



02



01 Furniture designer
This Weber.

02 The Clip chair for Team
by Wellis comes in a
choice of fabric and leather
upholsteries, and is also
available as an armchair
or with a trestle base.

03 The Flow sofa, also
available in a two-seat
version, and the Act
sideboard, both for
Team by Wellis.

03



Based on the philosophy that furniture should be our friend, the generous, tactile pieces by Swiss designer This Weber are an expression of his fascination for how things work.

Words by Jill Pope

Creative solutions are in This Weber's genes. The Swiss furniture designer describes his childhood as growing up in a laboratory-type environment, surrounded by projects by his father, a graphic designer and art teacher, and mother, a textile designer. As a young boy he loved discovering how things work, taking apart tape recorders and machines and putting them back together. This interest led him to dabble in a mechanical engineering degree before deciding that although fascinated by how things work, he also wanted to imagine how they looked.

Based in Zurich, This has travelled extensively around Europe, which he says has given him valuable insights into how

people live differently around the world. This knowledge informs his designs, which contain elements of Italian and Scandinavian influences. With his own atelier – This Weber Design Unlimited – This works with several design houses including Team by Wellis, Rolf Benz and Crassey.

This continues to be interested by what lies below the surface of a product – the manufacturing and small details that may not be immediately obvious but add something extra to an object. Part of that approach is recognizing when familiar items need a refresh, and using new technology and knowledge to rethink them. “It’s not that obvious how to make a new chair, compared to a [new] car, a bicycle or a computer,” he explains, “but certain products change much slower. If I sit on a chair from fifty years ago it’s probably smaller or the comfort is different.” He aims to create pieces that look new without changing them too much and alienating the user.

This cites the Act sideboard collection for Swiss company Team by Wellis as one of his favourite designs. The set of storage units includes multiple scales and forms, but each configuration shares a sense of proportion, and a balance of materiality and non-materiality articulated through a gap between the outer and inner shells. This void adds interest and made production more efficient. Those small moments of precision and focus on proportions set This’s work apart. As he says, “The appearance of proportion makes the beauty.”

There is a sense of generosity to This’s objects – generous proportions and rounded, soft forms, which he says can be more challenging to work with than flat or angled pieces. He enjoys these shapes because of their human, tactile quality, which aligns with his philosophy that furniture should be more a “friend or partner,” something that you want to keep around you and that makes you feel as comfortable as possible. thisweber.com

May GROVE

by Jackson Clements
Burrows Architects

• MELBOURNE, VIC •

With a visually intriguing facade that challenges the masked frontages of neighbouring dwellings, this clever home is characterized by light, shadow and texture.

Words by Sarah Hurst
Photography by Peter Clarke

One could be forgiven for assuming that the residents of May Grove house like their privacy. Sweeping in off the corner of a busy residential street in the Melbourne suburb of South Yarra, the dwelling challenges the masked frontages of the properties that soldier alongside. Sited among a series of single-storey twentieth-century bungalows, May Grove reinterprets its site conditions and explores alternative streetscape opportunities.

The site, previously occupied by a 1930s red brick cottage, was originally fronted by a high fence in a style similar to those that still flank the latest addition to the street. Faced with this context, Jackson Clements Burrows Architects sought to reconsider and redefine the ways in which the new house might challenge the existing street facade.

The building's ground-level frontage was born out of the clients' desire for an enclosed garage. Working with an existing driveway, the architects' design for the house quickly evolved and questions surrounding how a street-facing garage can be both engaging and enigmatic became pertinent. The facade, clad entirely in a sealed fibre cement sheet, takes colour inspiration from the large silver gum on the property behind. The frontage is set back from the street, creating a forecourt directly off the footpath. Large custom perforations mark the entire width of the facade's lower half, giving identity to the hinging garage doors, while a polycarbonate skin fixed behind the perforations allows light to pass through, creating a radiating box and visual intrigue.

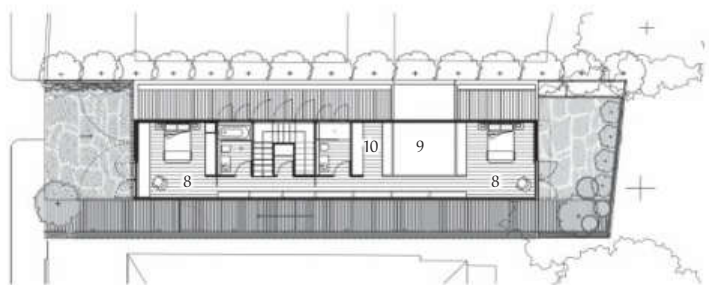
A second driving force behind the design was the clients' request that the new house be split across two levels. This led to explorations into how the building as a slender volume might occupy the site's two hundred and fifty square metres. Early iterations explored



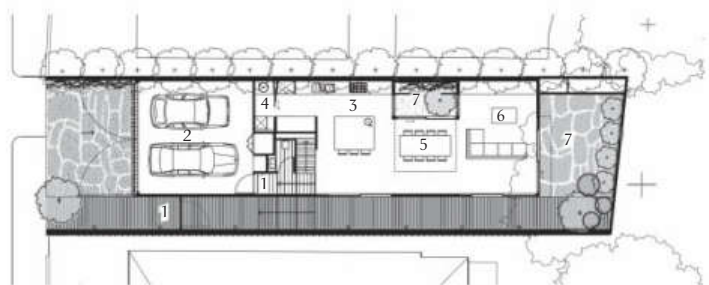
- 01 The facade, clad entirely in a sealed fibre cement sheet, takes colour inspiration from the large silver gum behind it.



02 The ground-floor kitchen and living area are structured as a series of zones within a larger volume.



First floor 1:400

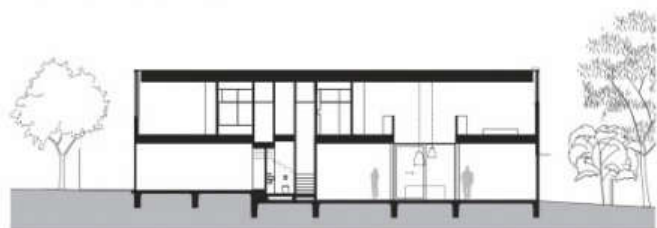


Ground floor 1:400

0 5 m



Cross section 1:400



Longitudinal section 1:400

- | | |
|-----------|-----------------|
| 1 Entry | 6 Living |
| 2 Garage | 7 Courtyard |
| 3 Kitchen | 8 Bedroom |
| 4 Laundry | 9 Void |
| 5 Dining | 10 Walk-in robe |

03 A rectangular void is positioned above the ground-floor dining zone as a means of informal spatial definition.



04 The void is veiled in sheer, white fabric that tracks around the perimeter, offering discretionary privacy.



spanning the ground floor across the entire width of the site before it was realized that an external corridor could act as entry circulation and opportunity for an incidental landscape. Across both levels the facade is pulled away from the eastern boundary, where a border of recycled red bricks stands referencing the original dwelling's footprint. Between the facade and boundary wall, a footpath of timber runs the entire length of its north-south orientation and is interrupted only by the front door (or external entry gate). In its simplistic yet distinctly recognizable form, the southern street elevation becomes a precursor to the ensuing minimalist forms within.


From the timber walkway, the home is entered through a sliding door on the east facade that takes you into the middle of the plan, where the kitchen, dining and living areas are immediately revealed. The clients (who have previously lived in warehouse spaces) shared with the architects their vision for connectivity between spaces, and in response to this the home is sequentially planned as a series of zones within a larger volume. Centrally positioned above the ground-floor dining zone as a means of informal spatial definition, a rectangular void is cut through the ceiling in an impressive display of height. Its loftiness is veiled in sheer, white fabric that tracks around the plasterboard perimeter, offering discretionary privacy to upstairs and establishing a dialogue between the lower level and upper retreat.

Below the void, along the western boundary, a small planted courtyard protrudes into the dining space, inviting the landscape

into the living zones and encouraging morning, midday and afternoon sun to filter into the ground floor from its north, east and west elevations. The architects saw the aspect of the narrow site as an opportunity for the home and its inhabitants to be continually immersed in the landscape.

Climbing the American oak stairs to the upper level, you realize for the first time the play of shadow created by the first-floor perforated facade screens. Casting spheres of light in often elongated proportions, the pristine surfaces of white plasterboard become a canvas for a ritual of travelling sun. Bathroom and storage services are located off the upstairs corridor, while the main and guest bedrooms are located at either end, with perforated and operable screens facing north and south respectively. These large fenestrations offer cross-ventilation and audible associations with the familiar sounds of life in the suburb below and local tennis court behind.

Between the two bedrooms, along the eastern facade wall, a narrow skylight is carved into the ceiling, bathing the corridor in alternating sun and moonlight. Around the void to the north over the dining zone, the main bedroom is wrapped, its robe and sleeping zones leading off the circulation bridge.

Built around connectedness and quality of space, May Grove invests in the value of good design. With a restrained palette grown out of site references and opportunities, this project quickly became about light, shadow and texture, and the celebration and definition of the volume. The result is a considered yet bold approach to a reserved streetscape where others might have sought more of the same. 

05 A perforated screen on the first-floor facade and a narrow skylight cast streams of light onto the pristine interior surfaces.

Architect

Jackson Clements Burrows Architects

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Melbourne Vic 3000
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jcba.com.au

Practice profile

Jackson Clements Burrows Architects is a practice motivated by a desire to provide sensitive and stimulating environments in the public realm.

Project team

Tim Jackson, Jon Clements, Graham Burrows, Stephanie Burton, Matt Rawlins

Builder

Martin Brothers Building

Consultants

Engineer: Meyer Consulting

Lighting: Light Project

Landscape design:

Sophie McLean

Shutters and windows:

Pickering Joinery

Joinery: Contour Cabinets

Products

Roofing: Lysaght Klip-Lok in Colorbond 'Surfmist'

External walls: CSR Cemintel BareStone cement sheets

Internal walls: Plasterboard in Dulux low-sheen Wash & Wear paint

Windows and doors:

Western red cedar frames by Pickering Joinery;

CSR Cemintel BareStone perforated cement sheet shutters

Flooring: Engineered American oak flooring from Tait Timber;

Mentone Premix polished exposed concrete aggregate flooring in

Hiperfloor grind finish

Lighting: Tolomeo mini

parete – Halo Aluminium

bedside lights from Artemide;

Caravaggio pendant over

dining table from Cult

Kitchen: Caesarstone

benchtop in 'Organic White';

Laminex laminate in 'Natural

White' to joinery; Abey

sinks and tapware; Asko

dishwasher; St George oven;

Barazza cooktop

Bathroom: Signorino Tile

Gallery composite stone floor

tiles in 'Rome' and ceramic

wall tiles in 'Helsinki'; Apaier

vanity; Abey tapware

Heating and cooling: Daikin

mini ducted airconditioner

units

External elements: Blackbutt timber decking

Floor area

250 m² site

190 m² floor

Time schedule

Design, documentation:

12 months

Construction:

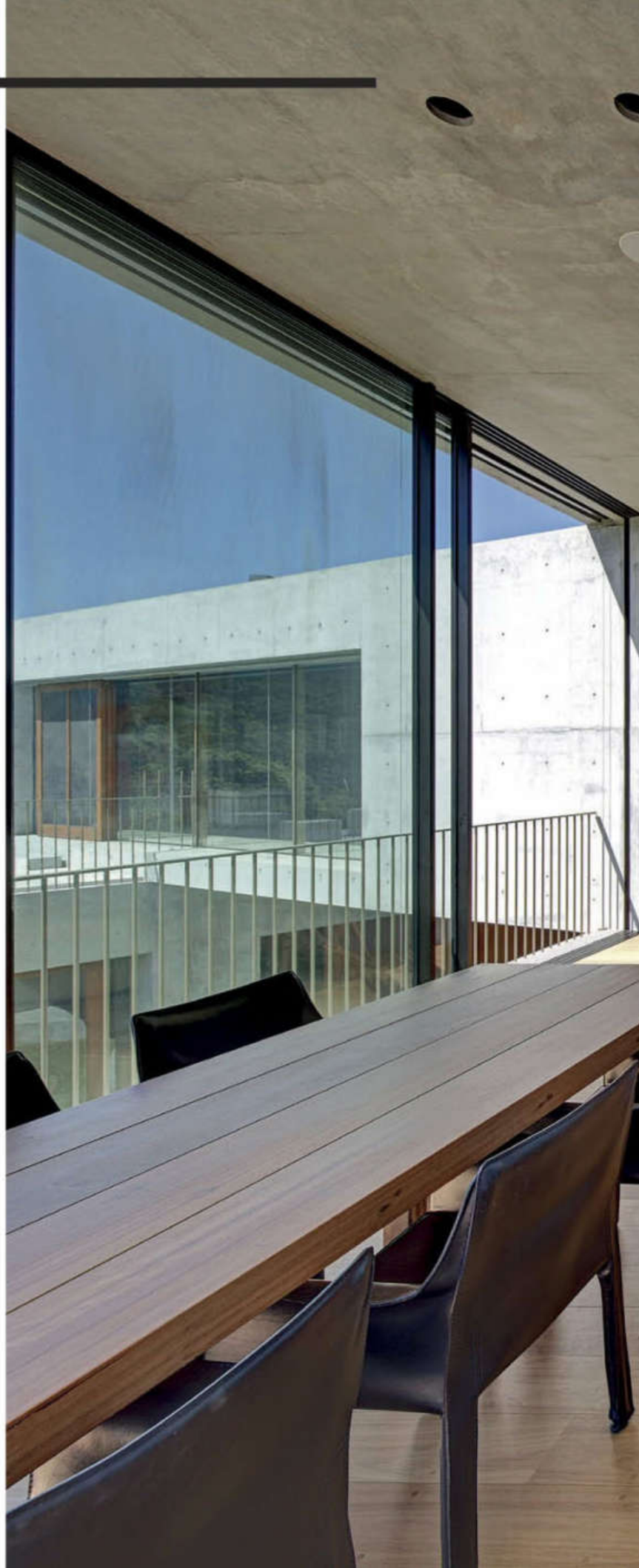
12 months

Balmoral HOUSE by Clinton Murray & Polly Harbison

• SYDNEY, NSW •

This home's sculptural concrete forms span over a central courtyard, protecting its inhabitants while offering passers-by a view of the bay beyond.

Words by Jennifer Calzini
Photography by Brett Boardman



01 The kitchen's soaring height and extensive glazing open the space up to views and sunlight.



Sydney's Balmoral is an exceptionally beautiful place from which to view the beaches and bay waters, and to feel enclosed by the bush-covered headlands that shape the entry to Middle Harbour. Across the water from Balmoral, in the distance and marking the southern tip of a portion of Sydney Harbour National Park, is the Grotto Point Lighthouse. In a place where views are highly sought after and valued, houses are typically orientated to capture the view for themselves, presenting to the street only a closed wall, garage door and landscaping. But Balmoral House by architects Clinton Murray and Polly Harbison is different. In a gesture that is contrary to the norm, the home's main living spaces span over an outdoor garden and sculpture courtyard in the middle of the site. This provides a view right through the site so that passers-by are able to see the lighthouse and feel connected to the harbour below.

This is the first sign that the house is greater than simply a home

for the owners; it is also a place that connects generously beyond its own realm. Throughout this exceptionally well-composed and finely detailed building there is evidence of a desire to contain and protect the occupants, but simultaneously, and through a carefully designed procession of spaces, to invite in guests and even the neighbours. The house does this by strategically conceding a little of its environment. There is no front wall but there is a modest setback and an open fence so that the front door is almost at arm's length and there is a full view of the civic-like outdoor space and its sculptures. A second entry from the street leads through this courtyard to an undercroft that forms the outdoor foyer of a hall where concerts are held for friends – the music can be heard from the street. Similarly, the garden edges at the back of the site are given back to the bushland reserve that surrounds this group of houses, as if to say, "We have enough space – here is some territory that we can share."

02

02 The building form, setting, landscape and art are all designed as one fluid and interrelated system.



Art is an integral part of the design of Balmoral House. Within the undercroft lies a prone figure with arms outstretched, a piece by Antony Gormley chosen for the space to engage and inspire curiosity. Polly and Clinton share a passion for art with the owners and were inspired by the artist Isamu Noguchi. Noguchi believed the sculptor's task was to shape space so that the art "disappears," or becomes one with its surroundings. The architects did not intend this building to be a gallery but the building form, setting, landscape and art are all designed as one fluid and interrelated system. Polly explains that art is the third occupant and the owners' lifetime collection is carefully placed throughout the house. Art is hung at the entry to challenge the view of the water and the central stairwell is designed as a platform for selected pieces. Natural light plays on the interiors, highlighting spaces at different times of the day. Noguchi's influence is seen in the interior and exterior spaces that result from the placement of box-

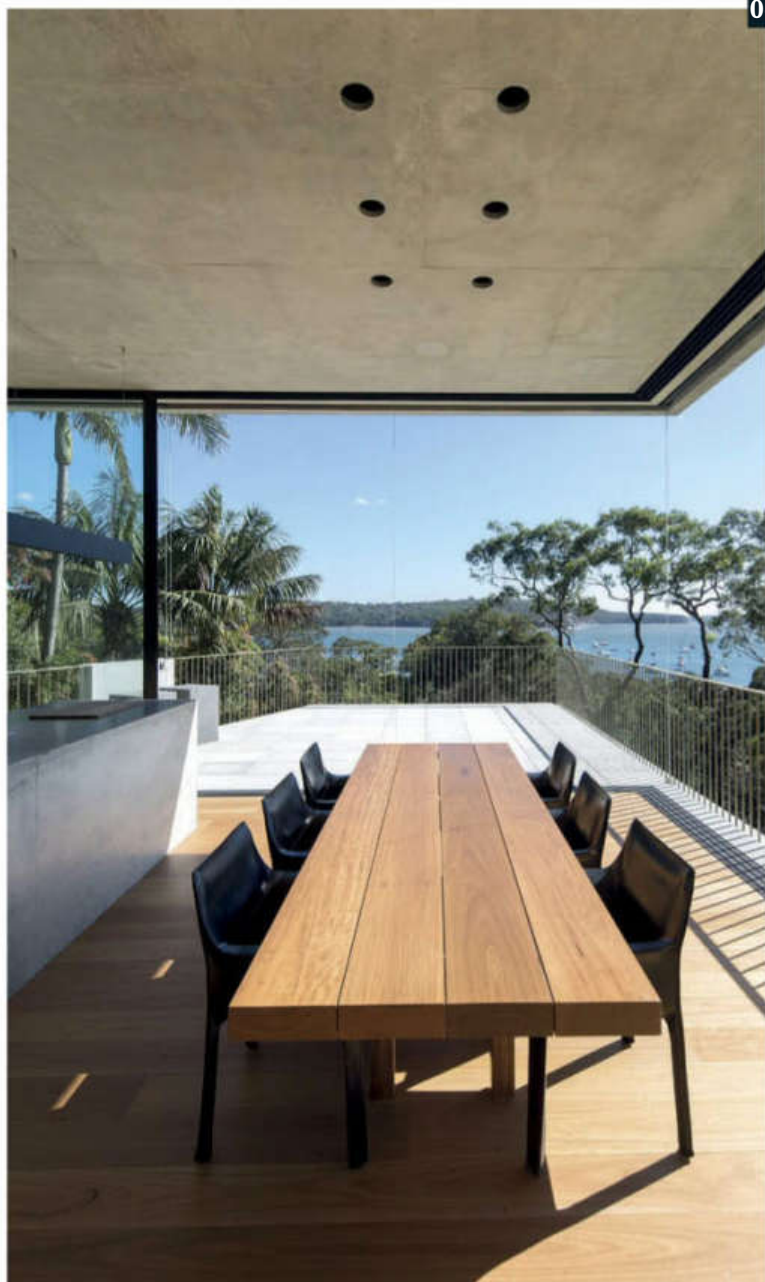
like sculptural forms made from precisely cast concrete. These range from the human scale and more intimate proportions of the living room and library/study, to the contrasting soaring height of the kitchen or the flowing circulation around the main bedroom.

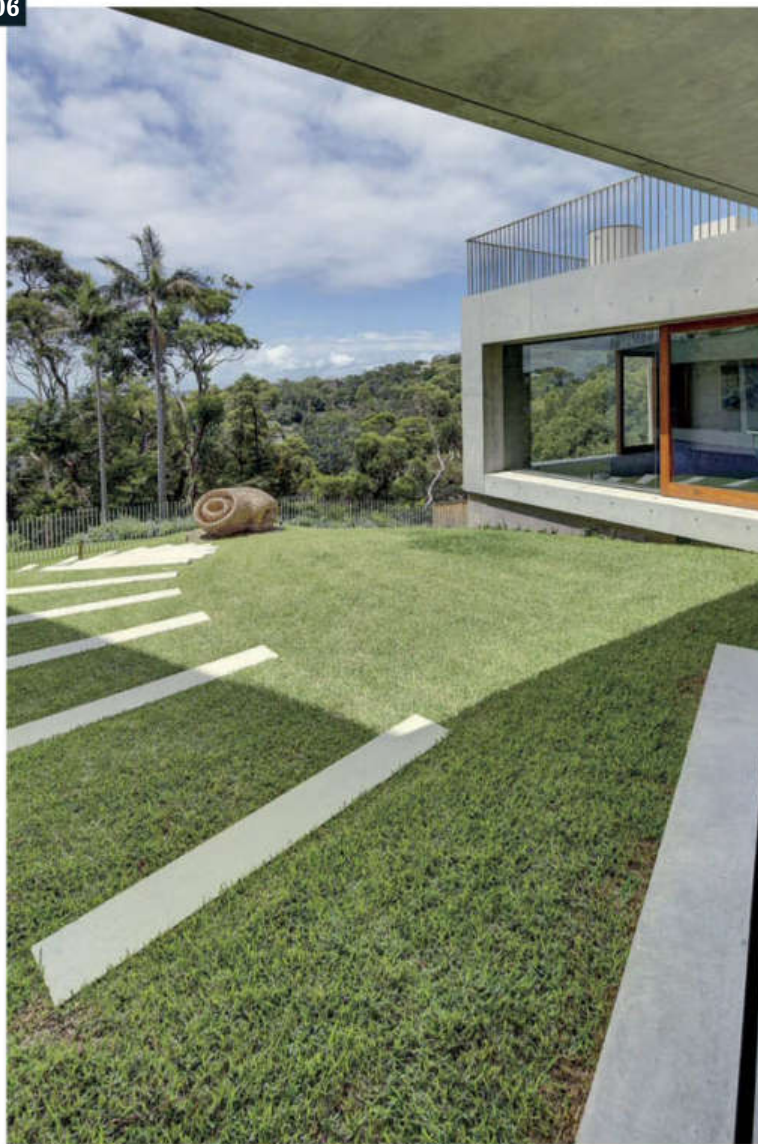
The final treat in this house is the powder room. It is round in plan, coloured dusty red, filled with round fittings and furniture and stretched to an out-of-scale high ceiling that creates a delightfully playful Alice in Wonderland moment.

When you visit a house, you're offered insight into the owners' view of the world. This house reveals and celebrates an inquisitive and open view of things. It is a mature work by architects who have collaborated with the owner to create a personal retreat, a space for shared enjoyment and a play on expectations. Through thoughtful and skilled design the architects have let their art "disappear" to draw on the richness of light, ideas, place and community. 00

03 Art is seen as the third occupant of the house; the owners' collection is placed strategically throughout the home.

04 Balmoral House offers views across the water towards Sydney Harbour National Park.



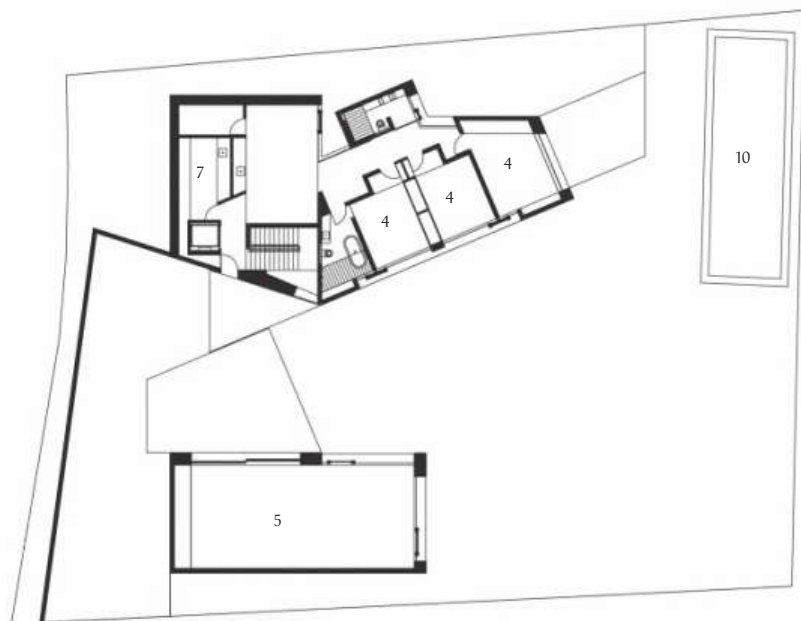


05 Within the undercroft lies a sculpture of a human figure with arms outstretched, a piece chosen for the space to engage and inspire curiosity. Sculpture: Antony Gormley.

06 At the rear of the house, the garden edges are "given back" to the bushland reserve. Sculpture: Tony Cragg.

07 The central stairwell is designed as a platform for selected artworks. Sculpture: Antony Gormley.

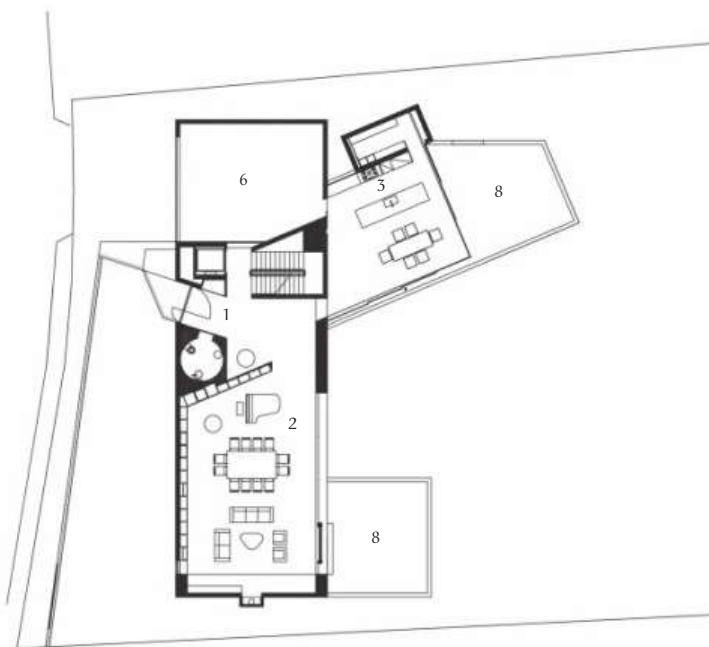
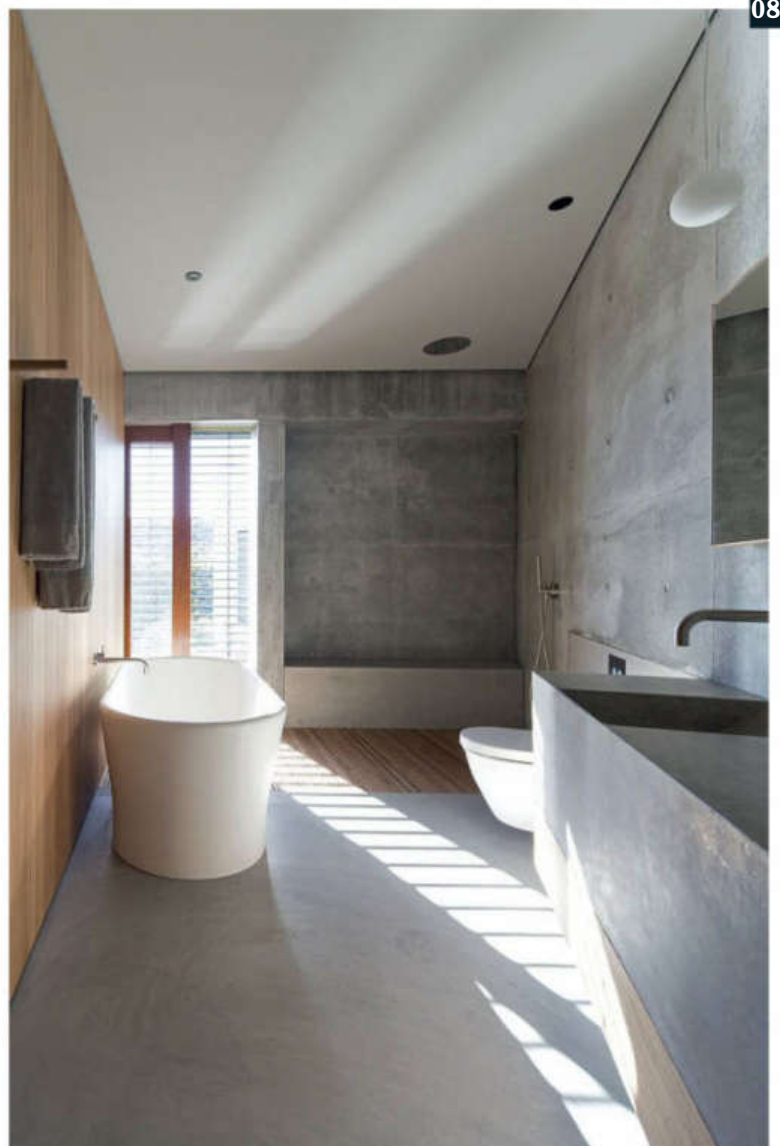
08 Natural light beautifully highlights different spaces in the home throughout the day.



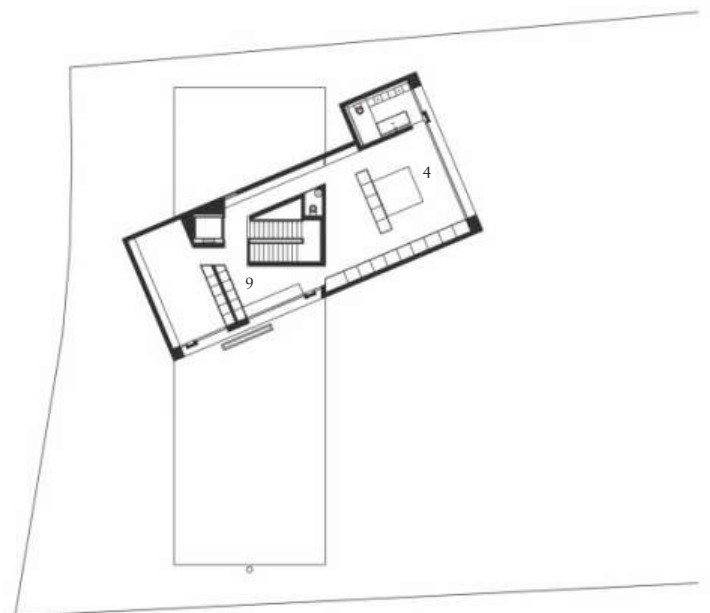
Lower ground floor 1:400



- 1 Entry
- 2 Living
- 3 Kitchen
- 4 Bedroom
- 5 Gym
- 6 Garage
- 7 Utility
- 8 Terrace
- 9 Study
- 10 Pool



Upper ground floor 1:400



First floor 1:400



09 The modest setback and an open fence place the front door almost at arm's length, as if to invite guests in.

Architects

Clinton Murray and Polly Harbison – Architects in Association
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clintonmurray@bigpond.com
clintonmurray.com.au
Polly: +61 414 850 136
info@pollyharbison.com.au
pollyharbison.com.au

Practice profile

Clinton Murray and Polly Harbison have collaborated on residential projects since 2003. The strength of their partnership lies in a shared fear of mediocrity and joyful approach to architecture.

Project team

Clinton Murray, Polly Harbison, Nicholas Byrne, Vince Myson

Builder

Bellevarde Constructions

Consultants

Engineer: Murtagh Bond Structures Buro

Landscape architect: 360 Degrees

Interior design: Ralph Rembel Design Studio

Lighting: Andre Tammes

Planner: Ingham Planning

Products

Roofing: 2barrows off-form concrete pavers; Hardware and General concrete pavers

External walls: Off-form concrete in class 1 finish

Internal walls: Off-form concrete in class 1 finish; off-form concrete with oregon formwork random pattern; Harper Timber New England blackbutt in Liberon oil finish; Briggs Veneer blackbutt veneer in matt lacquer; plasterboard in Resene SpaceCote

Windows: Fairview sliding doors from Award Aluminium in bronzed anodized finish; Bruce Baker & Company blackbutt windows and doors in Sikkens Filtre 7 stain in 'Light Oak'

Doors: Bruce Baker and Company solid blackbutt doors in Sikkens Filter stain in 'light oak'; Square Peg Woodworks doors in Briggs blackbutt veneer

Flooring: Karte carpet in 'Beach Life'; Crucial Trading sisal floorcovering in black; Harper Timber blackbutt boards; 2barrows concrete pavers

Lighting: Andre Tammes lighting design

Kitchen: Miele ovens and cooktop; GE fridge; Abey sink mixer and sink; Zip Hydroboil system; custom-made Fine Earth Joinery solid blackbutt joinery in Liberon oil finish; Bellevarde Construction off-form concrete island

Bathroom: Apaier bath; 2barrows precast concrete basins; Corian basin in 'Glacier White'; Reece Scala tapware; Duravit toilet; Harper Timber blackbutt boards

Heating and cooling: Archer Air airconditioning; retractable external louvre blinds from Homelife Furnishings; Jetmaster fireplace

Other: Cassina Cab chairs; Zanotta Gilda armchair; Ogis Engineering brass fence; swimming pool renovation by Contemporary Pools; landscape installation by Michael Bates; Active Metal stair and balustrades

Floor area

1172 m² site

443 m² floor

Time schedule

Design, documentation:

18 months

Construction:

18 months

01 The rear of the home opens out to a planted courtyard, with the box-like addition casting a watchful eye overhead.





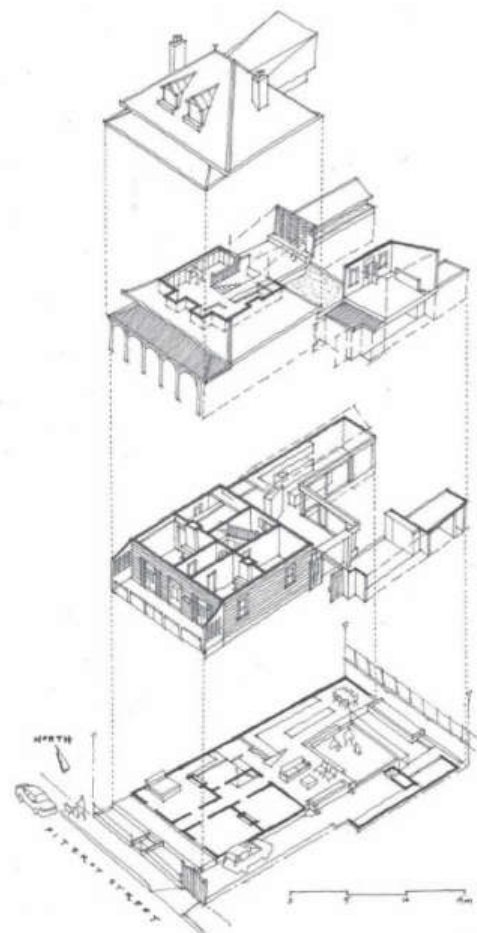
Hurlstone HOUSE

by Tanner Kibble
Denton Architects

• SYDNEY, NSW •

With reconfigured living spaces that now wrap around a rejuvenated rear garden, this light-filled home evolved from a response, rather than a reaction, to the existing architecture.

Words by David Welsh
Photography by Katherine Lu



Axonometric



02 The “elbow” of the L-shaped house plan is used to conceal a couple of bathrooms.

03 Apertures and openings, including strips of skylights in the kitchen, ensure the interior feels light.

It's possible to fall in love with a house before you've had time to work out what you really want to do with it. A timber cottage with an adjacent stable building in inner-city Sydney is a rarity, so when the current owners saw Hurlstone House for sale back in 2006, they jumped at the chance. They then set out to discover what their new house might be – by living in it, thinking about it and then asking specialist advice on how to realize their ideas.

The house's recent history was a fairly typical one for an inner-city timber building. After being threatened with demolition by developers in the 1990s, the dwelling was spared and lovingly restored. With the house saved from demolition (ensuring the retention of an important part of the suburb's original “grain”) and then its ownership changing hands, the good burghers of the area watched with keen eyes to see what might happen.

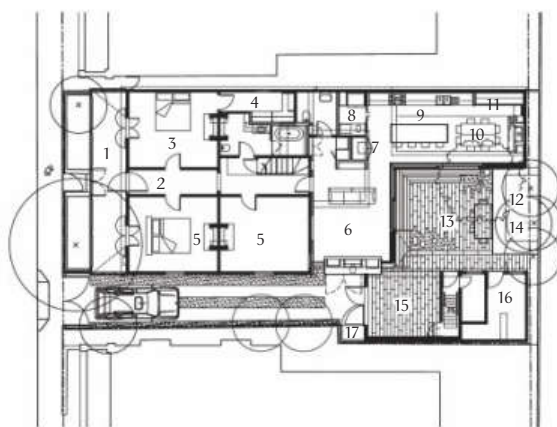
And what happened was ... nothing. Not straight away, anyway. The couple that bought the house became a family, and as oft happens they needed to rethink how the house might best serve both them and their two young daughters. They got in touch with John Rose of Tanner Kibble Denton Architects (TKD) to discuss reconfiguring the home to meet their growing needs.

The house was a conglomeration of the main four-room building with attic space, and a series of rear wings that congregated around the rear. An all-too-large bathroom dominated the ground floor. The

architects quickly developed a strategy of adjustments to the volume and footprint of the rear wings, which allowed a new, contemporary living space with kitchen, living and dining zones to wrap around the rejuvenated rear courtyard.

TKD's approach was to take back a few of the more ebullient flourishes the previous owners had made in their restoration and pare back the detailing to give the original dwelling some room to be read and allow a new, contemporary palette of materials to realize the clients' brief. The architects moved the original program of the house around to make this happen. Front rooms have been rejuvenated as modern kids' bedrooms. Freestanding bedheads with bright upholstery allow the original front room's French doors to remain in place, providing an extra wall to nudge the bed up against while concealing cleverly detailed storage behind. The often-difficult “elbow” of the L-shaped plan is used to conceal a couple of bathrooms served by discreet light scoops that draw natural light down from above.

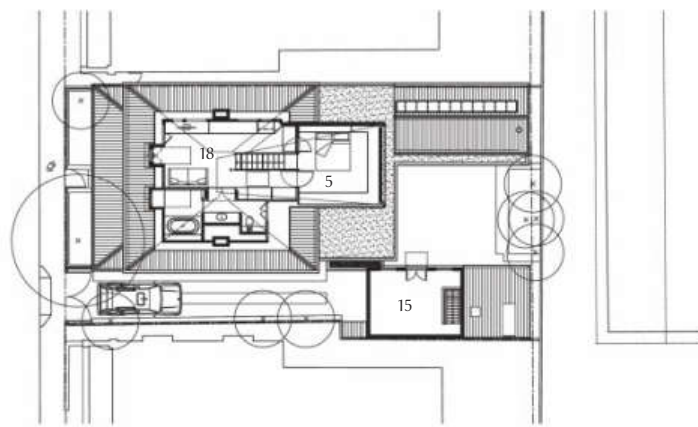
In their material choice, the architects looked to use traditional construction methods in a contemporary way. Painted regency wallboard internal detailing was used to transition from the original, restored detail of the front of the house through to the new living spaces that wrap the courtyard. Timber floorboards, handpainted joinery in muted tones and complementary stone



Ground floor 1:400

- | | | |
|-----------------|-------------------|---------------------|
| 1 Verandah | 7 Pantry | 13 Courtyard |
| 2 Entry | 8 Butler's pantry | 14 Barbecue |
| 3 Main bedroom | 9 Kitchen | 15 Carriagehouse |
| 4 Dressing room | 10 Dining | 16 Workshop |
| 5 Bedroom | 11 Study | 17 Services |
| 6 Living | 12 Garden | 18 Parents' retreat |

0 10 m



First floor 1:400

surfaces all fit together as a coherent whole. The large sliding glass doors with painted timber frames allow the public living space to link with the courtyard via wide timber steps. While the courtyard is slightly smaller than before, the re-imagined linkage between it and the new internal spaces has enabled them to work together in a way that simply didn't exist before.


Internally, planes of plywood shape the new space into a gallery at the top of the stairs, which leads on to the new loft bedroom. The gallery is flanked by joinery that on one side conceals a surprisingly big ensuite, and on the other holds generous storage.

A photograph of a modern bathroom interior, viewed through a doorway. The vanity is made of light-colored wood with a white countertop. It features a long, rectangular mirror above the sink. The vanity has several drawers and cabinets. A small vase of yellow flowers sits on the counter. The ceiling is white with recessed lighting and a large skylight. The floor is light-colored tile.

herent whole. The large sliding glass
mes allow the public living space to
de timber steps. While the courtyard
, the re-imagined linkage between it
as enabled them to work together in
before.

asn't quite big enough to contain a
e architects expanded the available
gible roof form with a new metal-
behind the main ridge. This decidedly



The history and provenance of a house shouldn't be seen as limitations – they are simply starting points from which to launch a creative response. In the revitalization of Hurlstone House, TKD has shown that good residential design evolves from a response, not a reaction, to existing houses, and that in doing so this can add another compelling chapter to the story of Australian city housing. 

06 Bench seating under the window in the upstairs bedroom serves as storage and a well-lit reading spot.



Architect

Tanner Kibble Denton Architects

Level 1, 19 Foster Street
Surry Hills NSW 2010
+61 2 9281 4399
info@tkda.com.au
tkda.com.au

Practice profile

A multidisciplinary practice combining the skills of contemporary architecture, adaptive re-use, interior design, urban design and strategic planning.

Project team

John Rose, Jose Serrao,
Emma Lee, Giselle Watts,
Theresa Pan, Sean Williams

Builder

Boon Building

Consultants

Engineer: James Taylor & Associates

Landscaping: Spirit Level Designs

Joinery: Hammercraft

Products

Roofing: Novelis Falzonal pre-painted aluminium in Zinkgrau; Lysaght Custom Orb in Colorbond 'Windspray'

External walls: Timber weatherboards in Dulux 'Ghosting'

Internal walls: Timber Regency boards in Dulux 'Ghosting Quarter'

Windows and doors: Stockwells Joinery cedar custom sliding doors in painted finish; Breezway louvres in powdercoat; Halliday Baillie flush pulls in nickel

Flooring: Blackwattle Hardwood Floors in 'Golden Oak'; Cavalier Bremworth Tussore carpet in 'Cutch'

Lighting: LA Lounge downlights; Torremato Ram

pendant (dining area); About Space Bundle pendant (near bath); Occhio Divo pendants (above basin); Astro Digit recessed downlights

Kitchen: Caesarstone benchtop in 'Organic White'; CDK Stone Turko Argento splashback; cupboard doors in Dulux 'Bear Suit'; Regency board in Dulux 'Ghosting'; Blanco gas cooktop; Qasair concealed rangehood; Asko integrated dishwasher; Vintec wine fridge; Electrolux refrigerator; Methven Minimalist kitchen mixer; Oliveri Sonetto undermount sink

Bathroom: Hammercraft custom joinery stained 'Black Japan' and stained blackbutt; Astra Walker Icon tapware in chrome; Falper Scoop basin in Cristalplant; Caesarstone benchtop in 'Bianco Drift'; Stone Italiana Jaipur composite stone benchtop in 'Vanilla'; Par-ker tiles in 'Roble Boston'

Heating and cooling:

Markilux Kinder Cocoon awning; Horiso Specialty Venetian Blind external louvres; Captiva and Heatseeker gas fireplaces by Real Flame

External elements:

Tallowwood decking; Eco Stone Bluestone paving

Other: Curtains and bedding from Decorating Recycled; furnishings from Blu Dot, Planet Furniture, Hub Furniture, Spence & Lyda, Emily Ziz Style Studio and Stylecraft

Floor area

316.8 m² site
286.6 m² floor

Time schedule

Design, documentation:

12 months

Construction:

12 months



01 Essentially a concrete frame to a wall of glass, the large upper level flares outwards like an elegant aperture for observing the world.

Concrete HOUSE

by Matt Gibson
Architecture + Design

• MELBOURNE, VIC •

Made of timber, stone and steel, and topped with concrete, this rectilinear house is the result of exceptional integration and interaction between layers.

Words by Mark Scruby
Photography by Derek Swalwell



02 The sleek black kitchen has a lower ceiling than the living space; almost every transition from one space to another is marked by a change in ceiling height.

03 The double-height living area opens to the rear garden, the lofty space made to feel even more airy by its connection to the outdoors. Artwork: Susan Knight and Trevor Mein.



To describe this new house, designed by Matt Gibson Architecture and Design and located in bayside Melbourne, is an exercise in the careful use of adjectives and qualification. For to speak solely of the materials as we see them from the street – stacked stone, blackbutt timber, black steel, glass, lots of concrete – is to risk conjuring mental images of something massive, monolithic, possibly austere. But in the hands of this practice, these materials have been used to achieve a very different effect, as you can surely see in the photographs accompanying this review. The timber-and-stone-clad lower level recedes among the shadows of the front garden; this part of the facade is wonderfully textured, with the black-steel-shrouded entry providing a central focal point. But what really catches the eyes of passers-by is the upper level. Essentially a concrete frame to a wall of glass, it's large and rectilinear but certainly not massive or monolithic, flaring outwards like some elegant aperture for observing the outside world.

The surprising lightness of the upper level is largely a result of the concrete's wide, flat profile and artfully tapered edges – it narrows from a four-hundred-millimetre-thick wall to one-hundred-

millimetre-thick rounded edges at the front. This combination of materiality and execution explicitly represents the architect's synthesis of his clients' brief: they wanted a home imbued with a mid-century modernist sensibility, and concrete was to be a key building material. The brief led director Matt Gibson and his team to consider the work of Oscar Niemeyer and a selection of his acolytes, but the finished design, while clearly imbued with some of that spirit, is more modern than modernist, and certainly more Australian than Brazilian.


Although the house looks from the outside as though it is clearly separated into two levels, inside the relationship between lower and upper levels is far less binary. Passing through the black front door, visitors are delivered into a double-height lobby that feels as much like a gallery as it does a residential entrance. The white walls are hung with paintings and awash with sunlight coming in through roof windows, and a short balcony provides a glimpse of a walkway between upstairs bedrooms. A few steps further into the house, the ceiling height lowers before opening out again into another double-height space, this one much more expansive, with living, dining and



kitchen areas, and concealable sliding glass panels that open out to the north-facing rear garden and the pool and cabana beyond. It's a lofty space made all the more airy thanks to its direct connection to the outdoors, and the subtle palette of white plaster walls, polished concrete floors and oak-panelled ceiling does little to distract from the outward view. Materials and colours have been chosen as a subtle backdrop to the clients' daily life as well as to their art collection.

At the western end of this rear section of the house, behind the fireplace, a single-height space is used as a formal living room, complete with a grand piano. At the eastern end, the open living area flows into a sleek black kitchen that also has a lower ceiling. And so it seems that almost every transition from one space to another is marked by this change in ceiling height, the sense of containment or openness matched to the function of each zone and, I imagine, to individual moods on any given day (it makes sense – sometimes you want to stretch out and breathe in the open air and other times you just want to be cosy). Walking through the house becomes a journey of contrasting feelings, the experiential flux of compression and release mastered by Frank Lloyd Wright and many since.

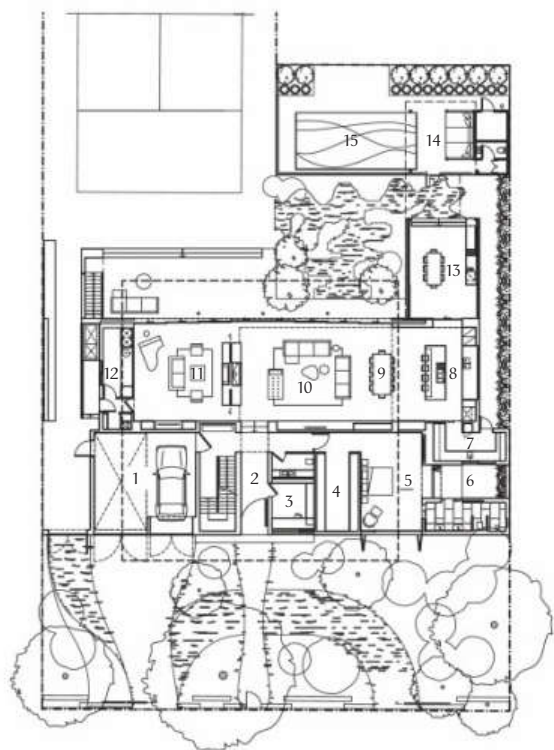
Upstairs, there's a retreat for the clients' kids that looks out over the back garden, while the front half of the house is left aside for sleeping quarters – the kids' upstairs and parents' down. The main bedroom on the ground floor is afforded an extra touch of luxury, with a leather-clad wall behind the bed, plush carpet and a sanctuary-like series of spaces comprising a walk-in robe, ensuite and light well. Like every other room in the house, the bedrooms enjoy generous views out to a garden. The outlook from the main bedroom is filtered through the leafy plantings of the front yard, while the kids get to look out to the world through the great concrete aperture above.

Matt describes the house as a kind of layered cake. From the outside looking in, you can see what he means – there's the base, comprised of timber and stone and steel, and the concrete on top. But it takes only a quick peek inside to see that it would take an exceptional pastry chef to make a cake with the level of integration and interaction between layers that has been achieved here. And for the people who get to live their lives in this home, that's sweet reward. 

04

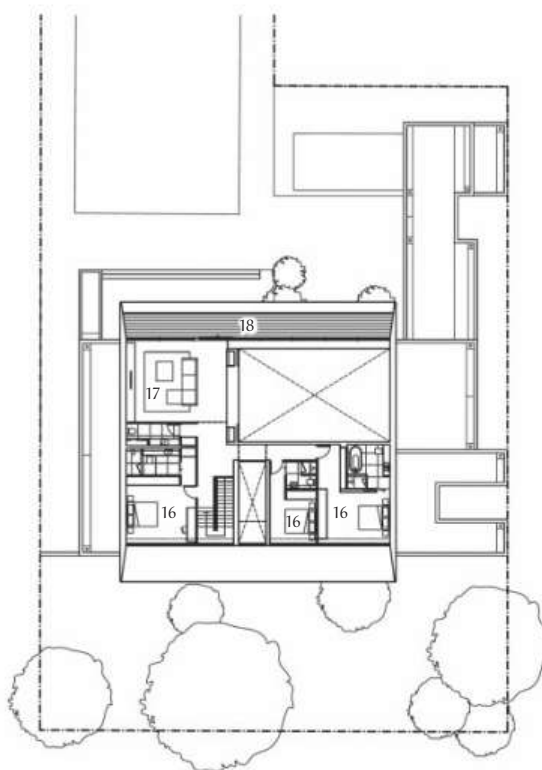


05



Ground floor 1:500

0 6 m



First floor 1:500

- 1 Car lift
- 2 Entry/gallery
- 3 Study
- 4 Walk-in robe
- 5 Main bedroom
- 6 Light court
- 7 Scullery
- 8 Kitchen
- 9 Meals
- 10 Family
- 11 Formal living
- 12 Laundry
- 13 Outdoor dining
- 14 Cabana
- 15 Pool
- 16 Bedroom
- 17 Retreat
- 18 Balcony



04 The double-height lobby feels as much like a gallery as it does a residential entrance. Artwork: Sarah Leslie (left); Gloria Petyarre (right); Mitjili Napurrula (above).

05 Materials and colours were chosen to form a subtle backdrop to the clients' daily life.

06 A small platform at the top of the stairs offers a quiet nook by a generous glazed portal.

07 Plush carpet and a leather-clad wall in the main bedroom give an added sense of luxury.



Section 1:500



Section 1:500

08 The rear of the home offers a verandah on the concrete-framed upper level and a planted court below.



Architect

Matt Gibson

Architecture + Design

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Practice profile

Matt Gibson Architecture

+ Design has a holistic

approach to each project,

merging architecture, interior

and landscape design.

Project team

Matt Gibson, Brett

Stonehouse, Weian Lim,

Claire Monahan, Angela

Hopkins

Builder

Owner

Consultants

Engineer: Brundel

Consulting Engineers

Landscaping: Eckersley

Garden Architecture

Services: Newton

Engineering Services

Products

Roofing: Lysaght Klip-lok in Colorbond 'Monument'; concrete membrane

External walls: Eco Outdoor slate dry-stone walling in 'Baw Baw'; Expressions Cladding Sorrento blackbutt shiplap in oiled finish from Woodform Architectural; Urban Salvage blackbutt battens in oiled finish; off-form concrete

Internal walls: Mafi Oak Clear timber cladding

Windows and doors: Capral powdercoated aluminium windows; Shugg Windows

Flooring: Burnished concrete in fine grind natural finish

Lighting: Ross Gardam Oak pendant; Christopher Boots Phasmida pendant; Weplight Lora pendant; Otylight Pop 13 wall lights

Kitchen: Rutso Concreting; island in dark grey concrete; custom joinery in Eveneer 'Ravenna'; Qasair Argyle Burdett rangehood; Miele oven, steam oven and coffee machine; Siemens cooktop; Abey Piazza sink and Armando Vicario Flambe mixer; Billi tap

Bathroom: Catalano basin; Abey Via Manzoni tap; Signorino Tile Gallery tiles in 'Falda Grey'

External elements: Burnished non-slip concrete; Eco Outdoor Filetti paving in natural finish

Other: Mitsubishi heating and cooling

Floor area

1670 m² site

550 m² floor (plus basement)

Time schedule

Design, documentation:

14 months

Construction:

14 months

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REVISITED

Grange Road TOWNHOUSE by Graeme Gunn

• MELBOURNE, VIC •

Designed and built in 1967 for John Ridge, one of the founding directors of Merchant Builders, this Melbourne townhouse has maintained its original character and charm.

Words by Des Smith

Photography by Alicia Taylor





01 Grange Road Townhouse
"is clearly unpretentious,
comfortable and
accommodating to live
in." Artwork (L-R): Martin
Smith; Gemma Smith
(sculpture); Emily Ferretti.



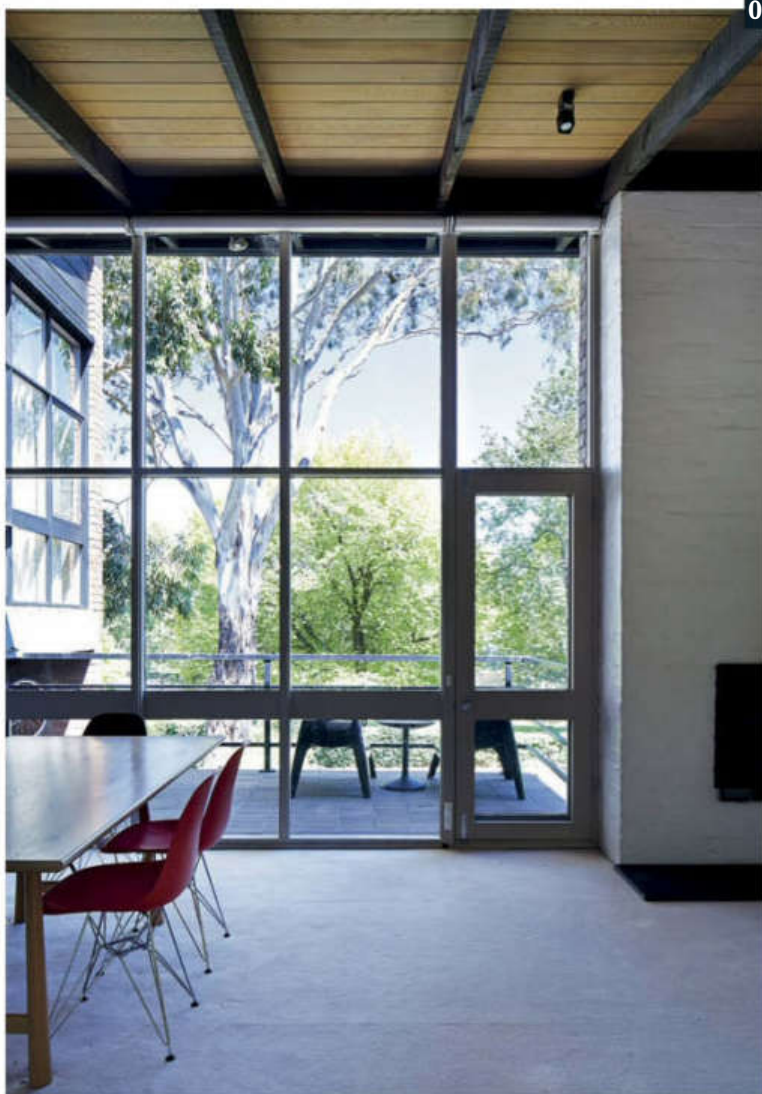
Is an article about a townhouse that is almost fifty years old, situated in a well-to-do suburb of Melbourne, about history? Should it be instructive? Or is it simply nostalgic? I visited this Grange Road Townhouse – the largest of four in a block that seems fairly intact – knowing that it was a Merchant Builders development, designed by Graeme Gunn in 1967. I knew that the landscape architecture, at least for this townhouse, was by the great Ellis Stones, and that this landscaping had featured in a number of books about his work. What I did not know was that the residence was built for one of Merchant Builders's founding directors, John Ridge, and his then wife Molly (the house is now the home of art dealer Sophie Gannon and family). The control and commitment evident in the project are qualities seen throughout the work of Gunn, and these qualities were selected by clients who knew their potential well. (Gunn was also the architect for the great bush-pole house built by David Yencken, the other

founding director of Merchant Builders.)

Knowing about this pedigree, it becomes clear that the articulation and sensibilities of the house not only come with a cultural responsibility, but are also an endeavour to express part of the development of a distinctive character for the Australian suburb. It was a search for a way to build that was commensurate with the positive political, social and environmental character of the Australian suburb, with a particular interest in the Melburnian nature of these sensibilities. With that general ethos clearly embedded in the project homes by Merchant Builders, this house can be understood and engaged with as a richer, more expansive example. This house has been built by people who understand and wished to occupy an embodiment of this ethos. I stress these matters as this Grange Road Townhouse is very intact and clearly unpretentious, comfortable and accommodating to live in – and these qualities are rare. It demonstrates the ease that comes from knowledgeable and unpretentious design. This is an architecture

02 The modernist townhouse, tucked on the banks of Melbourne's Yarra River, is one of a small development of units that Graeme Gunn designed in 1967.

03 The house shows a masterful use of the site's topography and its adjacency to the park at the rear.



04

04 Soaring ceilings and extensive glazing create a generous interior.

05 Most of the ground-floor joinery and surfaces remain as original, the main alteration being that the limed mountain ash veneer is now painted.



05

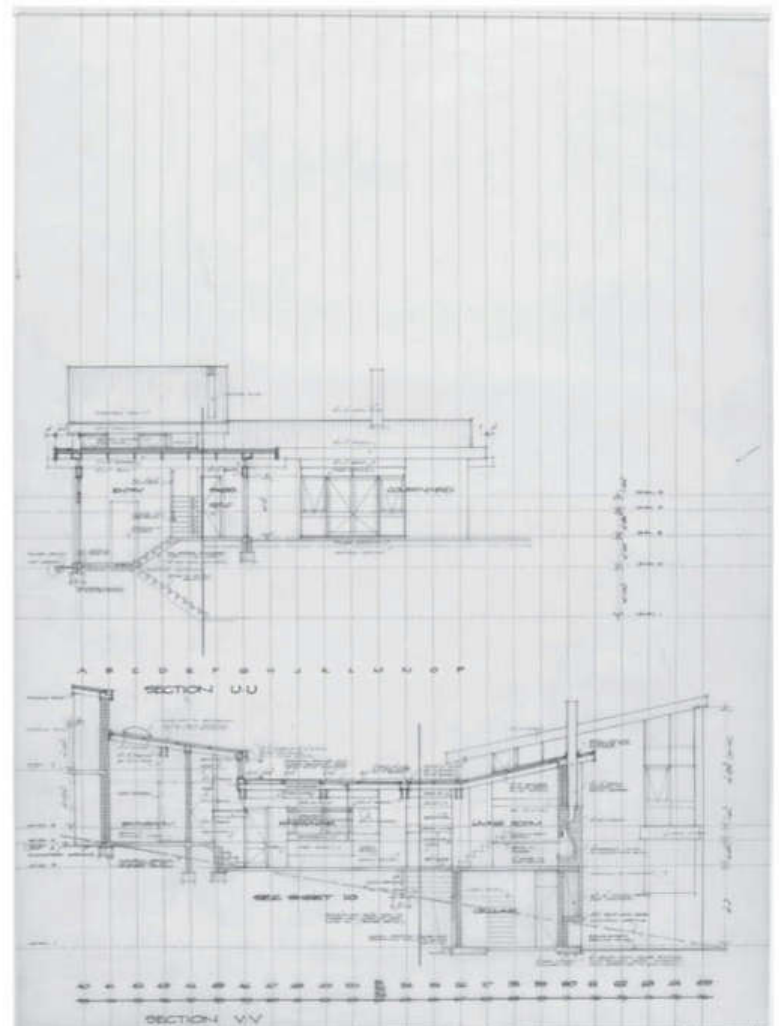
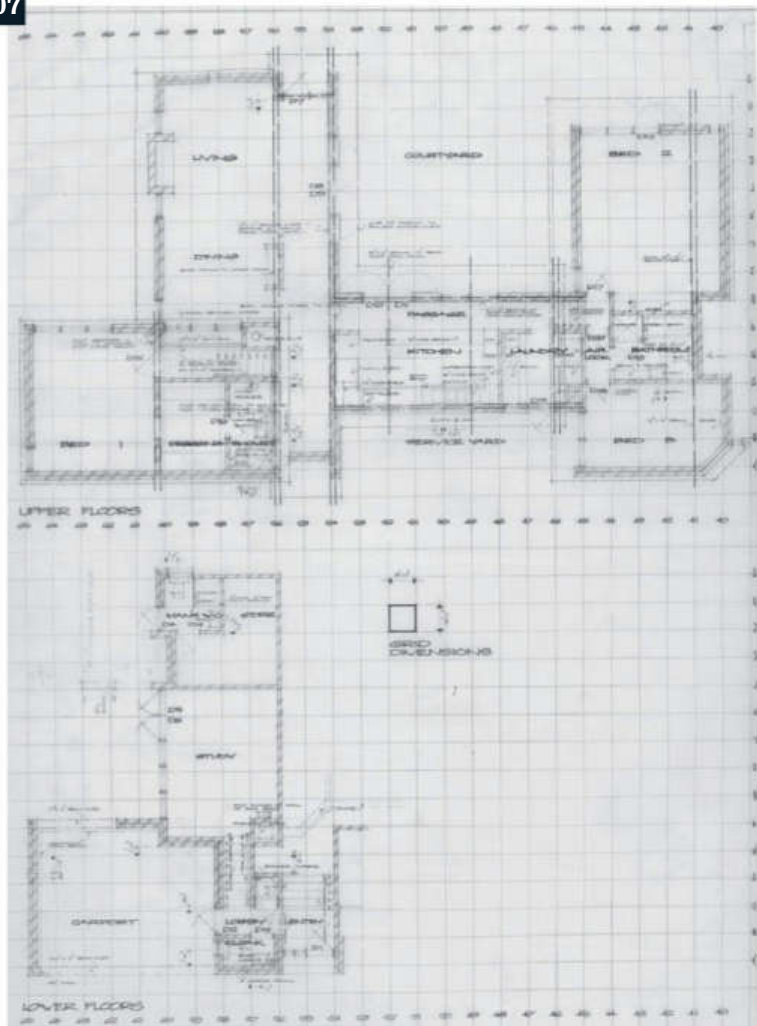
created for character, not identity. Compared to most of its neighbours, its articulation and decorum are remarkable.

Certainly the house has the exposed brick and timber order of the Merchant Builders work of the time, and here it is coupled with a masterful use of the site's topography and its adjacency to the park at the rear. It deploys something like the classic dumbbell plan, perfected by Marcel Breuer, and then uses the slope of the site to layer the functions such that the functional identities of the plan are clearly defined, yet open. The planning is generous and open, but it is not opened up. You know very clearly the identity of the space you are in, yet you can see and feel its relation to the other spaces of the house and the landscape. Most tellingly, this is done without a fixed, emphatic, hierarchic description; this flexibility is the most wonderfully Australian and most domestic quality of this house and its landscape. This is why the house is so comfortable and accommodating. The brick and timber aesthetic, which was certainly

derived and developed from the Sydney School work of the 1960s, had an almost intrinsic relation to the Australian domestic intention. This aesthetic approach has the remarkable capacity to encourage this undulating relationship to the carefully considered suburban site, allowing us to live in this varied articulation of uses and functions. And this is the way we live in suburbia – variously, and with a varying, self-established sense of order. These juxtaposed and adjacent identities of use allow for a more diversified relationship to the site and encourage a freer identity of spatial edges. Functions don't overlap or proclaim ownership of a space, and they allow a particular mobility to these various uses. This juxtaposition of site, function and spaces gives the house an aesthetic of position rather than composition, and this mobility of hierarchies is a powerful Australian environmental and social characteristic. Through the physicality of this material and structural order, the house understands and embodies the character of both the environment and its occupants.

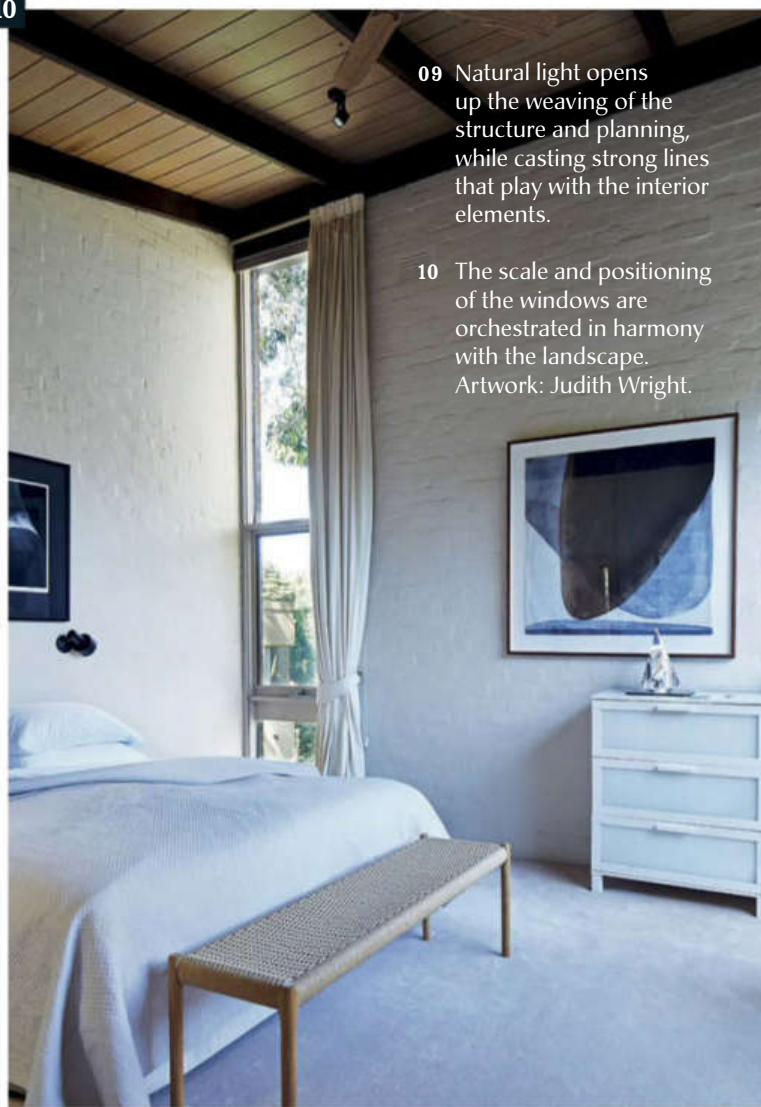
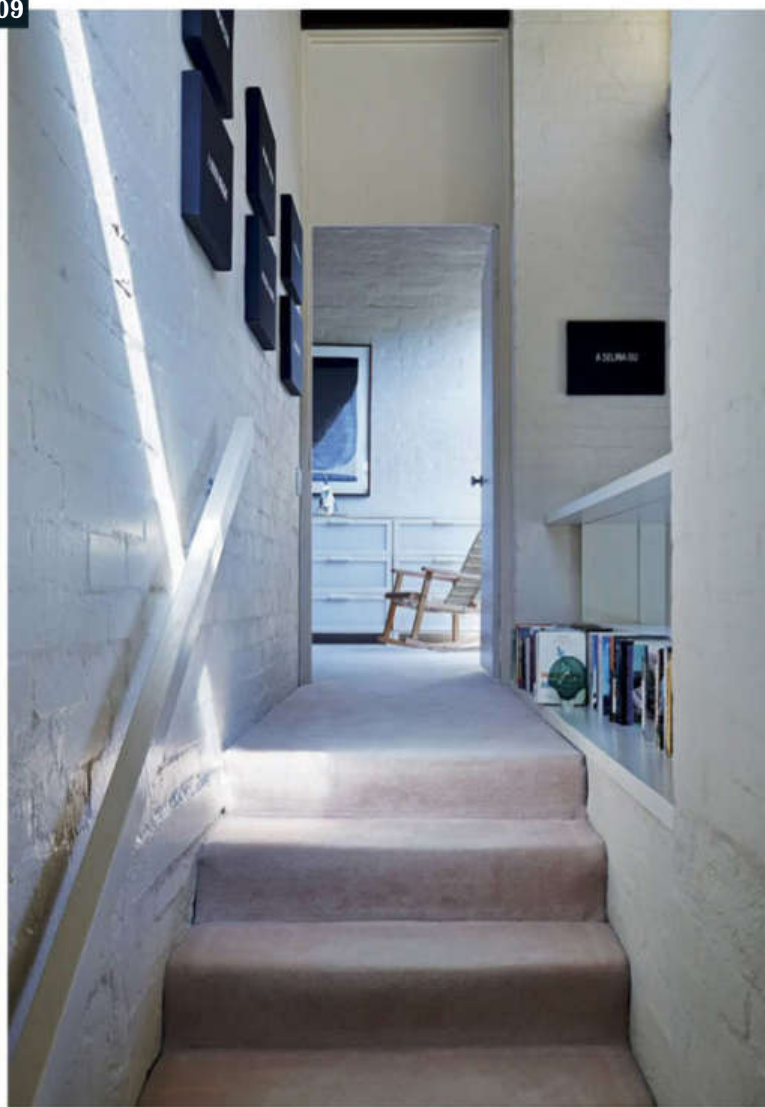
06 The house is an example of the exposed brick and timber order of the work of Merchant Builders at the time. Artwork: Gunter Christmann (left); Leslie Rice (top on column); Nicholas Harding (bottom on column); PJ Hickman (back wall).

07 Graeme Gunn's original working drawings from 1967. Drawings courtesy of the State Library of Victoria; donated to the library through the Australian Government's Cultural Gifts Program.



08 The central courtyard designed by Ellis Stones is a serene setting in which to connect with nature.






09 Natural light opens up the weaving of the structure and planning, while casting strong lines that play with the interior elements.

10 The scale and positioning of the windows are orchestrated in harmony with the landscape. Artwork: Judith Wright.

Grange Road Townhouse has the classic brick pier and timber beam structural clarity that is so characteristic of the 1960s and 1970s, but here it is not demanding. You see the structure, and it organizes the spaces, but it does not delimit their use. It defines the edges of the “rooms” and weaves them together at the same time. The masonry elements often define the changes in level while supporting the timber structure that ties one space to the next. This weaving of structure and planning is then opened up by the natural lighting. Most rooms receive light from at least two directions, with the scale and positioning of the windows orchestrated in harmony with the landscaping. With this, the quality of the light, the intimacy of the aspect and the identity created by the landscape elements of rocks, trees, pool and fences are all integrated with the spaces you occupy. The qualities of the space and

the light are what you live in and these qualities are in the room with you.

This house does not have a point to prove. It has a range of sensibilities that it wishes to ground and make phenomenally available to the occupants, and it does this very well. It is generous yet not weak. It is ordered yet not restrictive. Its architectural order is accommodating and therefore inspires accommodation. It is a dwelling that demonstrates that acknowledged generosity of space and light will allow a house to take on changes in lifestyle without limiting either the sense of the original or the currency of the subsequent or the new. That is why this house is still intact after fifty years of continuous use. It is worth discussing because the character of its values as embodied in its space, material, structure, light, siting and landscape design still apply, and they are still the qualities of the Australian suburban domestic project. 

Architect Graeme Gunn

Practice profile

Graeme Gunn is a recognized leader of contemporary design and architecture in Australia and South East Asia. He has won many significant awards, including the 2011 Australian Institute of Architects Gold Medal.

Builder Merchant Builders

Consultants Landscape:

Ellis Stones

Interiors and joinery:

Graeme Gunn, Janne Faulkner

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Maison LA ROCHE

• LE CORBUSIER •

01



02

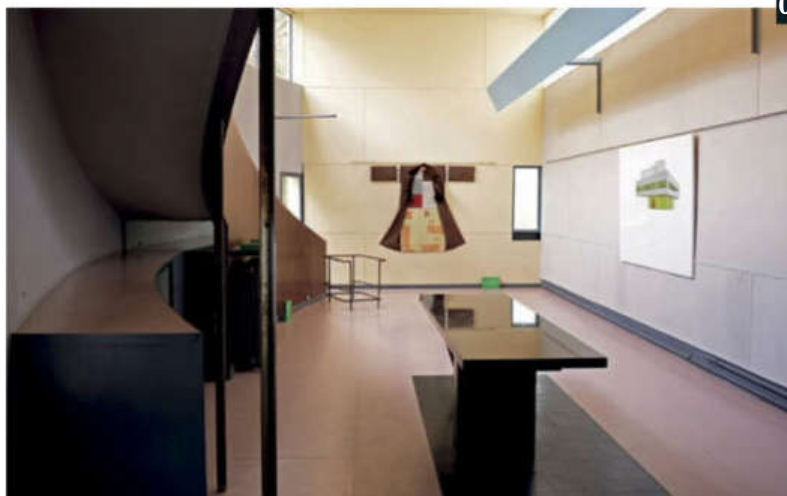


01 Maison La Roche features a triple-height void with a bridge and landing spaces. Photograph: Katelin Butler.

02 Reinforced concrete, steel and glass were unfamiliar building materials in the early 1920s. Photograph: Katelin Butler.

03 Circulation dominates the planning of the house. Photograph: John Ellway.

03



A trip to Maison La Roche in Paris as part of the 2015 Dulux Study Tour sparked reflection on the work of Le Corbusier and the alliance between art and architecture.

Words by Bonnie Herring

On the Paris leg of the 2015 Dulux Study Tour (a coveted travelling scholarship for emerging architects that also explored Tokyo and London), I visited Maison La Roche. Designed by Le Corbusier and his cousin Pierre Jeanneret (1923–1925) for Swiss banker Raoul La Roche, it is now the home of Fondation Le Corbusier. My visit sparked reflection on the work of the early modernist.

My first impression of the former home and private gallery wasn't as positive as I'd anticipated. The building's plan makes it near impossible to manage thermally and as it was unfurnished and without the art collection for which it was built, I found it hard to imagine the space being comfortably inhabited. The ramp in the gallery wing is so steep that it is almost unusable, and while the circulation dominates the floor area, the domestic sleeping, dining and

service quarters are surprisingly cellular and humble in scale. Still, the home's pioneering novelty and known architectural esteem seemed to battle my initial perception.


The building's central triple-height void and adjoining library, bridge and landing spaces are quite special; the driveway approach and outlook both terribly desirable. Interesting connections can be readily drawn between the colour palette at Maison La Roche and Le Corbusier's Purist artworks, and the overarching alliance he sought between art and architecture. While red-brown, cerulean blue and raw sienna aren't popular today, they are representative of La Roche's now absent art collection and the overlap with Le Corbusier's creative works.

Le Corbusier and Jeanneret were architectural radicals. While few can overlook Le Corbusier's more bizarre personal characteristics, his work was bold and courageous on many fronts.

Among other things, Le Corbusier will always be remembered for his series of houses in the 1920s. Maison La Roche preceded and no doubt informed Villa Savoye (1931), which was the project that epitomized the early modernist's five-piece

tool kit of "pilotis" or columns, rooftop garden, open plan, ribbon windows and a "free facade." These houses were championed as functional "machines" that were articulated by modern ways of living, transport, the then unfamiliar use of reinforced concrete, steel and glass, and a visual language devoid of historic references and ornament.

Le Corbusier's houses celebrated the car and made the ground floor its domain. As a result the car became the driver for the architectural form. Rarely now with such ceremony of entry or proud display, the car still often dominates the facade and experience of the home just as brazenly. Contemporary domesticity and equality has also since evolved, stepping even further beyond the early modernists' radical typological departures, into something more fluid and with even fewer stylistic rules. fondationlecorbusier.fr

Bonnie Herring was a winner of the 2015 Dulux Study Tour, along with Nicholas Brunsdon, Casey Bryant, John Ellway and Monique Woodward. Architecture Media, publisher of Houses magazine, is the 2015 Dulux Study Tour media partner. 



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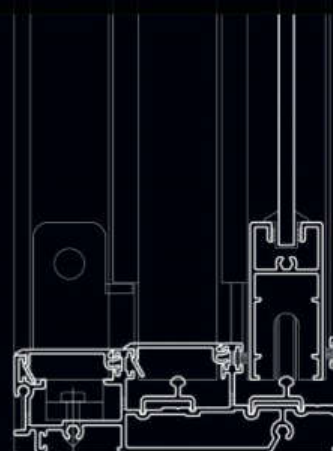


PHILIP M DINGEMANSE



PHILIP M DINGEMANSE
Architect

PMD Architecture & Design



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